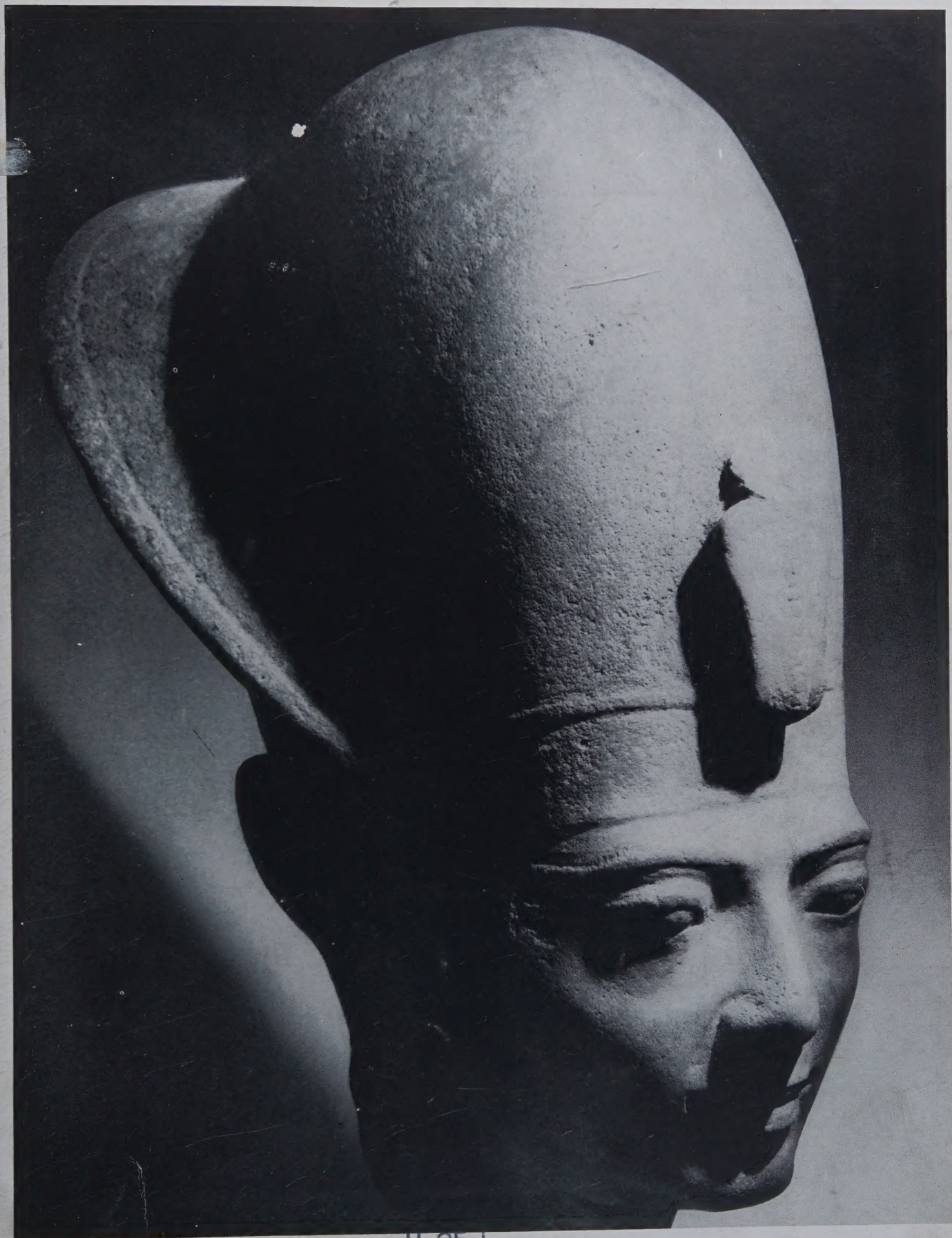


MAGAZINE OF ART



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THE AMERICAN FEDERATION OF ARTS • WASHINGTON

JANUARY, 1944

Forthcoming Articles by and about *Living* **AMERICAN ARTISTS**

JOSÉ DE CREEFT

An article by Eudora Welty, winner of the first prize O. Henry Memorial Award for 1942 and 1943, author of "The Robber Bridegroom," "The Curtain of Green," and "The Wide Net."

JOHN ATHERTON

Writes about himself and his work both as a commercial artist and the painter of pictures now in the Metropolitan Museum of Art, the Museum of Modern Art, the Albright Gallery, and the Hartford Atheneum.

BEN SHAHN

Interviewed by John D. Morse in an attempt to present a new kind of artist-article.

RUFINO TAMAYO

An article by Jere Abbott, director of the Smith College Museum of Art, where Tamayo recently finished a mural for the library.

O. LOUIS GUGLIELMI

Writes about himself and his work before and since becoming an "Artist in the Army."

WILLIAM GROPPER

Is writing an article about what he believes and how he expresses that belief in pictures.

AARON BOHROD

Has promised us, before he leaves for over-seas again in March, an article about himself and his work.

See inside back cover for other artist-articles already published

CONTRIBUTORS

E. P. RICHARDSON, assistant director of the Detroit Institute of Arts, is the author of "The Way of West-
Art, 1775-1914," Harvard University Press, 1939.
is now working on a book on Washington Allston.

HOWARD DEVREE is art critic for the NEW YORK TIMES.

GIBSON DANES is now on leave as head of Art History
at the University of Texas. He has just been com-
missioned a lieutenant (j.g.) at the U. S. Naval Air
Station at Quonset, R. I.

WOLFGANG BORN is Director of Art at Maryville Col-
lege, St. Louis, Missouri, and a lecturer at the Iran-
Institute in New York.

COLN KIRSTEIN, now in the United States Army
at Fort Belvoir, Virginia, is consultant on Latin-
American Art for the Museum of Art. He is working
on an article, "Battle Art," which will appear soon
in the MAGAZINE.

PERCY SEITLIN was associate editor of ADVERTISING
DESIGN, now suspended. He is at present con-
nected with The Composing Room, Inc., New York.

FORTHCOMING:

Article on José de Creeft by Eudora Welty, au-
thor of "The Robber Bridegroom" and other stories.

Chapter from Lloyd Goodrich's forthcoming book
on Winslow Homer, to be published this spring by
Doubleday.

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MAGAZINE OF ART

A National Magazine Relating the Arts to Contemporary Life

VOLUME 37

JANUARY, 1944

NUMBER 1

Head of a Statue of Ramesses II, Wearing the Blue Crown (War Helmet),
XIX Dyn. Cover

Photo by Hoyningen-Huene for the book "Egypt," reviewed in this issue.

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JOHN D. MORSE, *Editor*

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Articles in the MAGAZINE OF ART represent many points of view. We do not expect concurrence from every quarter, not even among our contributors; we believe that writers are entitled to express opinions which differ widely. Although we do not assume responsibility for opinions expressed in any signed articles appearing in the MAGAZINE OF ART, we hold that to offer a forum in our pages is the best way to stimulate intelligent discussion and to increase active enjoyment of the arts.—EDITOR.

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New York City. Telephone: Wickersham 2-0537.

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WASHINGTON ALLSTON: *Portrait of Samuel Taylor Coleridge (unfinished)*, 1806, oil, 25 x 30. Collection of Henry Wadsworth Dana. "Painting became a full scale art (in America) with the first generation that grew up on this side of the political separation from Europe, and the great figure of that generation was Allston. With the huge imposing landscapes, *The Deluge* (1804) and *The Rising of a Thunderstorm at Sea and Diana in the Chase* (1805)—the first true landscapes of mood in American art—and the dreaming, solitary *Portrait of Coleridge* (1806), American painting became an art of imaginative expression, filled with tones of awe, wonder, reverie and delight."

WASHINGTON ALLSTON: *The Deluge*, 1804, oil, 65 $\frac{3}{4}$ x 48. Collection of the Metropolitan Museum of Art, N. Y.



WHAT IS ROMANTIC PAINTING IN AMERICA?

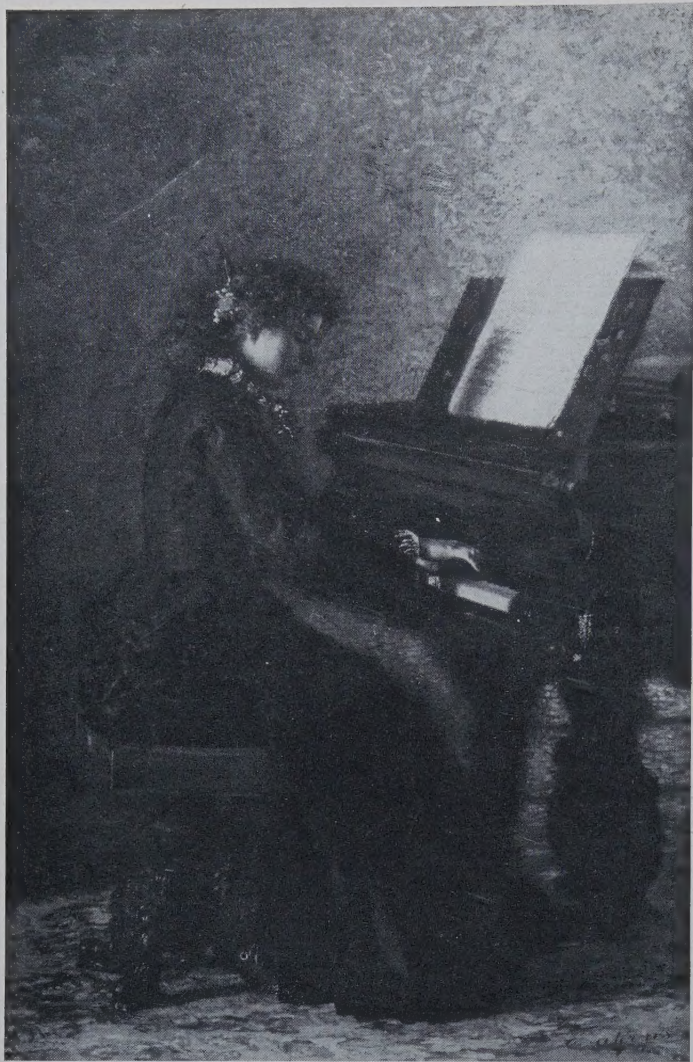
BY E. P. RICHARDSON

THE MUSEUM OF MODERN ART has arranged an exhibition of Romantic Painting in America which interests people very much but which seems also to puzzle them, perhaps partly because it does not conform to a fixed idea. The world has come to associate the Museum with careful, full-scale exhibitions of some well known contemporary artist, with a beautiful catalogue and a complete, scholarly bibliography as long as your arm, all of which serve as a handsome final summing up of a man's career. But in contemporary art there is need for exploratory as well as for definitive exhibitions. With contemporary art one cannot always be sure—one must also throw one's net wide, err on the side of generosity, try familiar things in unfamiliar arrangements to see if they quite belong in their pigeon holes, above all trust one's instinct and plunge in. This is an exhibition of the latter kind which raises questions rather than answers them. What is romanticism? What is Romantic Painting in America? Is there a romantic aspect of Winslow Homer and Eakins? Or of twentieth century expressionism? Can you take a single picture of Frederick Remington, who is as romantic as a camera, and consider it as an atom apart from the tendency of his whole life? There is a need for such exploratory exhibits which challenge you to make up your own mind. Half the pleasure is perhaps in disagreeing with some point and deciding why you disagree—and that is also what the exhibition is for.

What is romanticism? Mr. Soby, who wrote the introduction to the catalogue, defines it as "the temporary triumph of Imagination over Reason in the war between the two which had been openly declared in the seventeenth century," a Pandora's box of a definition that raises more questions than it settles. Mr. Barzun in this MAGAZINE recently stated that "the basic

assumption of romanticism . . . is that man is both strong and weak, gifted with energies and yet wretchedly finite. This means that any manifestation of human energy inevitably reminds us of romanticism . . ." (It does indeed.) "it implies also creation, diversity and individual genius." Also a Pandora's box. Miss Dorothy Miller, who assembled the pictures for this exhibition, does not commit herself in print but her choice of paintings seems to define romanticism both in terms of subject and of mood. Animals, adventure, night are romantic subjects; the dramatic, haunting of fantastic treatment of a subject, moods of wonder, reverie, solitude and lonely brooding, lyrical delight, hate, even pity (Ryder's *Dead Bird*) are romantic. But are not these capable of non-romantic treatment also?

A definition is only an abstract mental tool, a means by which we organize and control our understanding of concrete fact. Romanticism is not a brief sentence in some book or essay, however good such a sentence may be. It is a phenomenon composed of hundreds of artists who produced thousands of works of art, forming a massive, prolonged and infinitely complex aspect of artistic life. The important thing is the works of art themselves. What is Romantic Painting in America, then? It is first of all, a movement which gave us our first national period of painting. American colonial art was strong but narrow; its field of interest was practically limited to the portrait. As a new nation came into being in the thirteen struggling states along the Atlantic seaboard, a new self-consciousness was created. Painting had been in western civilization an art large enough to deal in its own way with the whole range of man's experience—with men's actions and emotions (narrative figure painting) and with their daily life (genre), with human individuality (the portrait) and with the life of nature (landscape and animal painting), with the setting that man makes for himself (architectural painting) and with the details of nature (still life)—in short, with the whole inner and outer experience or life. The time was to come here when this new consciousness



THOMAS EAKINS: *Elizabeth at the Piano*, 1875, oil, 48 x 75. Coll. of the Addison Gallery of American Art, Andover. "It is interesting to see . . . how Eakins' superb *Elizabeth at the Piano* picks up again the dreaming reverie of Allston's *Coleridge*."

would create an art of painting as wide as its range of self-awareness. When was that to be? And what was it to be like?

A change was clearly foreshadowed among the artists contemporary with the war for independence. West began to create in the 1760's monumental and narrative pictures, dealing with human beings and their emotions in a style closely allied to the new theatre of the time. Copley, one of the great portrait painters of his time, began to experiment in middle life with large dramatic subjects, an adventure like *Watson and the Shark* or a poetic mood like the *Red Cross Knight*. Trumbull in the 1780's began to paint the epic of the war for independence in a few brilliant small pictures filled with a sense of adventure, courage and dramatic circumstance. This first movement died down in the discouraging years after the war. By 1800 there was a lull in American art. West, it is true, was just reaching the height of his career; but he was in London and his work was known on this side only by a few engravings which did not do it justice. Trumbull, discouraged by lack of patronage, had given up art and gone abroad to earn his living in diplomacy and trade. Once more the only painters active here were the portrait painters.

Painting became a full scale art with the first generation that grew up on this side of the political separation from Europe, and the great figure of that generation was Allston. With the huge imposing landscapes, *The Deluge* (1804) and *The Rising of a Thunderstorm at Sea* and *Diana in the Chase*

(1805)—the first true landscapes of mood in American art—and the dreaming, solitary *Portrait of Coleridge* (1806), American painting became an art of imaginative expression, filled with tones of awe, wonder, reverie and delight. From that time onward the art broadened out so rapidly that after Mrs. Jameson visited this country in the 1830's she wrote, "While in America I was struck by the manner in which the imaginative talent of the people had thrown itself forth into painting; the country seemed to swarm with painters." Not all aspects of that first outpouring are represented in this exhibition. The great effort to create a monumental, mural style is represented only by a small, mediocre picture by Vanderlyn; some aspects were perhaps excluded by definition, others by lack of space, since the program of the exhibition called for showing the older art only as a prelude to modern painting. But two leading impressions are quite clear; first, how different in tone American romantic painting in the nineteenth century was from European, and second, how consistent and characteristic its tone was.

If one will walk through the 19th century galleries of this exhibition, and think of the romantic galleries abroad—the Upper Belvedere in Vienna, the Neuen Pinakothek at Munich, the National Galerie at Berlin, the Tate or the National Gallery, London, or the Louvre, he will see what I mean. There is here none of the dramatic brilliance and richness of French romantic painting, the lush oriental imagery and the medieval pageants of Delacroix and Decamps, or the cheerful intimacy of the Barbizon painters; none of the dramatic splendors of Turner and Bonington, or the cheerful drama of Constable painting his "light, dews, breezes, bloom, and freshness." Nor is there the Grimm's fairy tale atmosphere of Richter, Rethel, von Schwind and Cornelius, the warm, childlike quality of Spitzweg, the charm of Waldmüller; or the northern introspection of Caspar David Friedrich. Instead there is a grave and brooding spirit, more objective than the German and more sombre than the French and English romantics. The sober, often sombre, brooding tone of reverie and solitude that begins with Allston was the most characteristic tone of American art for nearly a century. It is interesting to see in this exhibition how later artists whom one thinks of as belonging to an entirely different period are still linked in some degree with the sombre resonance of the older pictures—how Eakins' superb *Elizabeth at the Piano* picks up again the dreaming reverie of Allston's *Coleridge*, how the strange, refined quiet of Sargent's incisive little jewel of penetrating observation, *Robert Louis Stevenson*, and Whistler's *Nocturne* link even these men with an older America which they thought of as provincial and old-fashioned. American painting was the art of solitary, often lonely, men in a sober, hard-working society. Instead of oriental and medieval splendors, these early artists had the unending forest, the vast seas and gigantic rivers of a wilderness continent. Instead of a rich, romantic literature informing and controlling their art as in France and Germany, and a professional studio atmosphere to work in, our artists had only their own intuitions to guide them on their lonely way in a society where artists were scattered pioneers. For American romantic art was not only consistent; it was a national art. Even in this exhibition, which does not attempt to cover the whole field systematically, there are paintings from New England and from New Orleans, from artists who worked along the Ohio and the Missouri and in the Rocky Mountains.

The tone of this first period of romanticism changed from generation to generation—a grandiose period giving way to one more intimate, that again to a grandiose period fading again into lyricism. It had also aspects of charm, genial humor and satire not represented in this exhibition. But a larger unity of tone can be discerned which gives the character of a definite

period of culture, while the later galleries of the exhibition lack such a unity. A change begins to be evident with the men born after 1850; with the twentieth century one is dealing with something altogether different. This difference of tone, was, for me, one of the most important and interesting things revealed by the exhibition. The twentieth century pictures also fall within the popular sense of the word "romantic"—their subjects are dramatic, fantastic or brooding, their moods of a kind for which the adjective "romantic" is the first that presents itself. But there is a difference, nevertheless, so positive that it became for me the central question of the exhibition.

Partly this change of tone comes from the fact that romanticism began to appear after about 1875 as a chance aspect of an artist, evident in only a few pictures, and therefore lacking the inner weight of an art that represents the whole effort of a life. Partly it is because the contemporary section seems so little young. But there is undoubtedly a connection between romanticism and expressionism, for example, or the fantasies of Morris Graves and Hyman Bloom. Yet as I studied the handsome wall of Demuth's illustrations for the "Turn of the Screw," the room of expressionism with Marin, O'Keeffe, Feininger, Hartly and Price, or the room of the younger fantasists

where Graves and Bloom hang, it seemed to me that there was also a difference which outweighed the similarity. One can call all these phenomena romantic. But I wondered more and more if we ought to. There seem to be in the modern not merely nuances but vital elements of the greatest interest which the word tends to conceal rather than bring out.

The romantic artists of a hundred years ago were, for example, intensely interested in human individuality and found great esthetic values in people's character and lives: the romantic portrait, figure painting, genre, monumental narrative composition were all intensely cultivated. The modern "romantic" is usually quite uninterested in people. The romantic of a century ago had a profound faith in nature and turned to it reverently and lovingly as a source of the most important spiritual and imaginative experiences. The modern has lost faith in nature, which is regarded as a source of important truth only for the scientist. The artist must now re-create nature for himself, in his own image so to speak, in order to find it significant. Allston, speaking of the quality of invention in art, said that to *create* was strictly speaking a power only of the divine, that an artist can only *construct* with the materials furnished him by the universe. "But how vast a theatre is here laid open

JOHN SINGER SARGENT: *Robert Louis Stevenson*, 1885, oil, 24 $\frac{1}{4}$ x 20 $\frac{1}{4}$. Collection of Mrs. Payne Whitney (on loan at the Metropolitan Museum of Art). "The strange refined quiet of Sargent's incisive little jewel of penetrating observation, Robert Louis Stevenson, and Whistler's Nocturne, link even these men with an older America which they thought of as provincial and old-fashioned."





GEORGE CALEB BINGHAM
*Daniel Boone Escorting
 Band of Pioneers into the
 Western Country, c. 1851*
 oil, 50 x 37. Coll. Washing-
 ton University on loan at the
 City Art Museum, St. Louis.
 "American romantic art was
 not only consistent; it was a
 national art. . . . In this ex-
 hibition . . . there are paint-
 ings from New England and
 from New Orleans, from art-
 ists who worked along the
 Ohio and the Missouri, and
 in the Rocky Mountains."

to the constructive powers of the finite creature; where the physical eye is permitted to travel for millions and millions of miles, while that of the mind may, swifter than light, follow out the journey, from star to star, till it falls back on itself with the humbling conviction that the measureless journey is then but begun! It is needless to dwell on the immeasurable mass of materials which a world like this may supply to the artist. The very thought of its vastness darkens into wonder." Morris Graves says, "I paint to rest from the phenomena of the external world." The romantic of a century ago tended to overemphasize the element of inspiration and the lesser talents failed from too much reliance on soul. The modern tends to overemphasize the element of style and the lesser talents show a tendency to paint-for-paint's sake. With men like Demuth and Marin paint is conspicuous but it is an integral part of their expression; but some of the younger are so painty that the paint seems to get in one's way and keep one from seeing the picture. There is also a fundamental cleavage of style—the moderns work mostly with local or pigmentary color instead of the atmospheric values of the early style. These seem to me major points of difference in manner and imaginative attitude.

The exhibition thus in a positive and stimulating way forces one to think of what is coming to seem the greatest problem in our understanding of art today: the indeterminate, vague, and fuzzy character of the terms we use in trying to analyze its meaning for us. Within the past month or two I remember one critic describing a naive American primitive as thoroughly baroque, another describing Curry as a religious though not an ecclesiastical painter; and this is typical of the popular terminology of art. The words we use, are, however, the tools with which we organize and clarify the stream of experience. Today we use words so loosely that they mean anything we want them to mean at the moment. Even the well-established terms of art criticism show a tendency to break adrift, so that we talk of the Late Gothic Baroque and the Classic Baroque. But in the last analysis a true work of art is unique, as a period of life is unique. It is our business to understand and make clear its idiosyncrasy, not to blur it; to refine and clarify our response

to the artist's meaning and, if we are critics or historians, to suggest these personal nuances of artistic character by our choice of words.

I wonder if it is not time that, for the purposes of art criticism the word romantic should be treated like the word Baroque or Gothic, and used to indicate the time-spirit of a certain period of art. Gothic was a vague popular word for a long time. It meant first a barbaric tribe; when it passed into criticism it meant in Vasari's time old-fashioned, ugly and in bad style. In the eighteenth century it began to be used as a general word of praise and more or less a synonym for romantic. Finally it became the name of a period for art. Baroque likewise meant first the sickness of a pearl. In the eighteenth century it meant the overflorid and exaggerated aspects of contemporary art. Ruskin used it as a term of abuse but it has now come to mean an epoch and a time-spirit in art. One still cannot define it exactly because the creative life of our civilization over a period of several generations is too manifold to be summed up in anyone's nice little phrase; but one can use the word clearly and effectively. If we still wish to speak of the "baroque" aspect of late Greek sculpture or of the "baroque" decoration of Mrs. Park Avenue's new apartment, we know what we are doing. "Romantic" has a long history and popular usage. But for purposes of definition it seems to me to clarify only in connection with the early nineteenth century period when it was the spirit of an age. As this exhibition shows very clearly and to my mind decisively the romantic art of the twentieth century is in another key. It has a positive character of its own which has still to be described in its own terms and which the word "romantic" does not, to me, bring out quite satisfactorily. Undoubtedly the unity which we can see in the art of a century ago was not visible to the artists of that time. This world seemed to them, as ours does to us, to be broken into divergent and conflicting tendencies. It is only in the perspective of time that these are seen merged into a larger unity. Our world seems to be composed of divergent tendencies, experiments, promising efforts, conflicts and disagreements. One hundred years from now they will be able to see the unity and give it name.

JOHN MARIN: *Sunset, Casco Bay*, 1919, watercolor, 19½ x 16. Coll. Georgia O'Keeffe. With men like Demuth and Marin paint is conspicuous but it is an integral part of their expression. . . ."

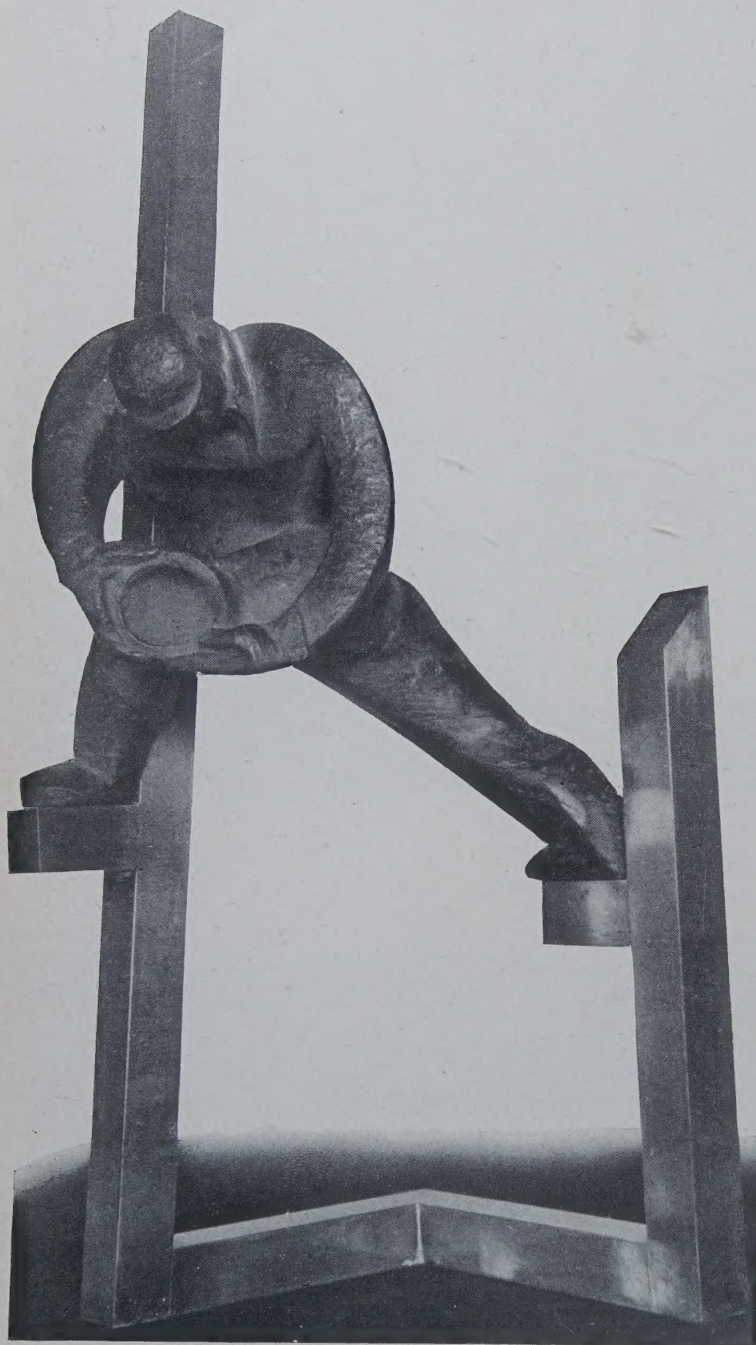


MORRIS GRAVES: *Snake and Moon*, 1938-39, gouache and watercolor, 30¼ x 25½. Coll. Museum of Modern Art. ". . . but some of the younger (men) are so painty that the paint seems to get in one's way and keep one from seeing the picture."



GENRE SCULPTURE—A TREND

BY HOWARD DEVREE



AARON GOODELMAN: *The Boltcatcher*, bronze and polished brass, 15 inches high. This sketch suggests the possibilities of using architecturally the figure of a steel worker. Here is genre incorporating a dramatic moment of daily toil (fittingly enough) in a building on which the subject may well have worked. *The Boltcatcher* was included in the Art Institute of Chicago's Fifty-Fourth Annual Exhibition of American Paintings and Sculpture, where it was purchased by a private collector.

Goodelman, born in Russia, now lives in the Bronx. He taught at City College until recently, and for some time worked as a tool and die maker in a defense plant. At present most of his time is spent in his studio, where he conducts a private sculpture class for adults. Mr. Goodelman paints for his own enjoyment, works in drypoint, and has illustrated many children's stories.

A DEFINITE MOVEMENT toward genre subject matter has been developing in American sculpture during the last ten or fifteen years. While it is perhaps too early to appraise the achievement thus far or to come to assured conclusions about the goal and possibilities of the movement, certain interesting speculations are raised by even a superficial consideration of what has already been done, in relation to the more traditional sculpture as well as in relation to architecture.

For the sculptors in question have not been content merely to make use of every day subjects and employ figures in modern dress. They are not satisfied with semi-classical repetitions derived from the study of plaster casts in art schools. They are not satisfied to work in a vacuum—to leave sculpture the orphan of the arts, devoid of connection with the life about us. They want it to reflect and contribute to the life of the time.

Workmen, singly or in groups, at rest or at labor; figures used in connection with architecture; the drama of life as it is lived around us—these are their chosen subjects. They are not content with classic torsos in homeopathic dilution, nor memorials of the type that Philip Guedalla once described as "exquisite parodies of extinct statesmen in imperial attitudes," nor garden figures decoratively designed ad nauseam. In so choosing they have not always avoided dangers beyond the break with tradition, nor have they always skirted the pitfalls of sheer pictorialism. But what they have produced is spirited, and the will to make a fruitful contribution is there.

They have, to be sure, certain ancestors. In some of the ancient Etruscan figures; in some of the medieval secular sculptures in buildings; even in some of the figures of workmen by Meunier there may be found antecedents for some of this genre sculpture. And of course the work of the American, John Rogers, comes at once to mind—though it is totally different in conception.

Critics of this recent genre sculpture have charged that it is too pictorial, even amounting to a direct invasion of the field of painting; that there is no place for it in architecture today owing to the streamlining of buildings whose setbacks and vertical heights admit of no distracting ornament; and that modern dress does not lend itself to sculpture, its employment often appearing grotesque, comic or just plain ugly.

To the first of these charges, the genre sculptors reply that the proper incorporation of space and form keeps the work from being too pictorial; that architects never call in sculptors (or muralists) at the outset of a plan and work out the problem, but call them in only at the last minute to fill some space not functionally suited to their ideas—and more often than not end up by merely going to some outfit which supplies ready-made sculptural ornament of a very conventional nature; and, finally, that grotesque, comic and ugly are relative terms, and that the proper employment of their work—as, functionally, in architecture—would relieve it of any such charges.

The genre sculptors feel acutely that the depression produced a "lost generation" of architects. Young and progressive architects just ready to step out on their own were forced back into subordinate positions such as draftsmen in older firms, cutting off the possibility of the sculptors obtaining a sympathetic hearing in connection with their architectural projects. I have talked with several of this group of architects and find that a number of them have two pretty definite ideas about the manner in which sculpture should be used in the future. One is the possibility of employing genre concepts as reliefs

IN MODERN AMERICAN ART

the base of buildings, at ground level where they may be but will not interrupt the upward sweep of spandrels. The other, rather more favored, is the use of sculpture in the and advantageously disposed with the building as a backdrop and making the most of light and shadow. They agree at calling in the sculptor and the muralist at the last minute fill in left-over spaces at the ends of corridors and over doors no solution to the problem.

The genre sculptors further contend that, as against the cold unresponsive monuments perched on pedestals in parks and city squares and playgrounds, genre subjects based close to the ground would help break down the terrifying formality of most public places and make the general populace feel more at home. Certainly, as Commissioner Moses recently demonstrated in a series of articles on our municipal sculpture in the Sunday Magazine section of THE NEW YORK TIMES, it is difficult to envision anything worse than what we have. Surely, instead of Sir Walter Scott seemingly suffering from an overdose of green apples or Diana ill clad for our northern winters, representations of Paul Bunyan, Johnny Appleseed et al might be more friendly, and more fittingly immortalized.

Herewith are reproduced examples of sculpture by six Americans who have experimented with various phases of genre—dramatic, the episode from daily life, the use of genre subjects in architecture, the pictorial. Those represented—Harry Wickey, Nat Werner, Milton Hebal, Robert Cronbach, Aaron Goodelman and John Hovannes—are all earnest and sincere craftsmen who believe in the future working of the arts they have tapped. All have had one-man shows of their work and have been represented in the annuals at the Whitney Museum and elsewhere. They have really started something and are determined not to turn back.

HARRY WICKY, 49, achieved national recognition as an etcher before turning to sculpture six years ago, when his eyesight became impaired from etching acids. The American Artists Group recently published his autobiography "Thus Far". Today, living in a flat on New York's Eleventh Avenue, he says "the vitality of the life around me comes right through the walls of my workshop and keeps the creative fires burning".

NAT WERNER teaches fine arts, mechanical drawing and shop technique at Midwood High School, Brooklyn. He did three groups of sculpture for the Court of Peace at the World's Fair. He is particularly interested in English, American and Spanish folk songs, which he sings to his own guitar accompaniment, and which provide the subject for his latest series of sculptures. His wife is the painter, Geri Pine.

MILTON HEBALD is working at the Atlas Foundry in Brooklyn molding and casting full-size model airplane parts, his chief sculptural activity for the duration, and one that he finds immensely satisfying. "Those smooth, efficient shapes," he exclaims with an expressive gesture,—"they're wonderful!" Before going into defense work he taught at Essex Junior College.

ROBERT CRONBACH, of New York City, has been working on precision instruments at a naval defense plant for the past several months, and so has had little time for sculpture. He has two reliefs and a full round figure of a bear in the St. Louis Municipal Auditorium; concrete sculptural decorations on a Housing project in Buffalo; and two heroic figures for the Social Security Building in Washington ready to be cast in bronze.



JOHN HOVANNES: *Stevedores*, 1941, plaster, 50 inches high. Hovannes says: "I do not like pedestal sculpture; I want to merge the figure with the environment." He visualizes this particular piece, which is appropriate for home or office, as attached to a window pane so that the stevedores are visible with their natural background of air and light. He strives to present in sculpture what the slow motion camera shows on the screen—a composite picture of motion.

John Hovannes lives in New York, and during the past nine months has taught occupational therapy—carving and modeling—at the General Halloran Hospital on Staten Island. At present he is teaching at Bennett Junior College at Milbrook, New York, and at the Montclair (New Jersey) Art Museum. In 1940-41 he was awarded a Guggenheim Fellowship. He is married and has one child.

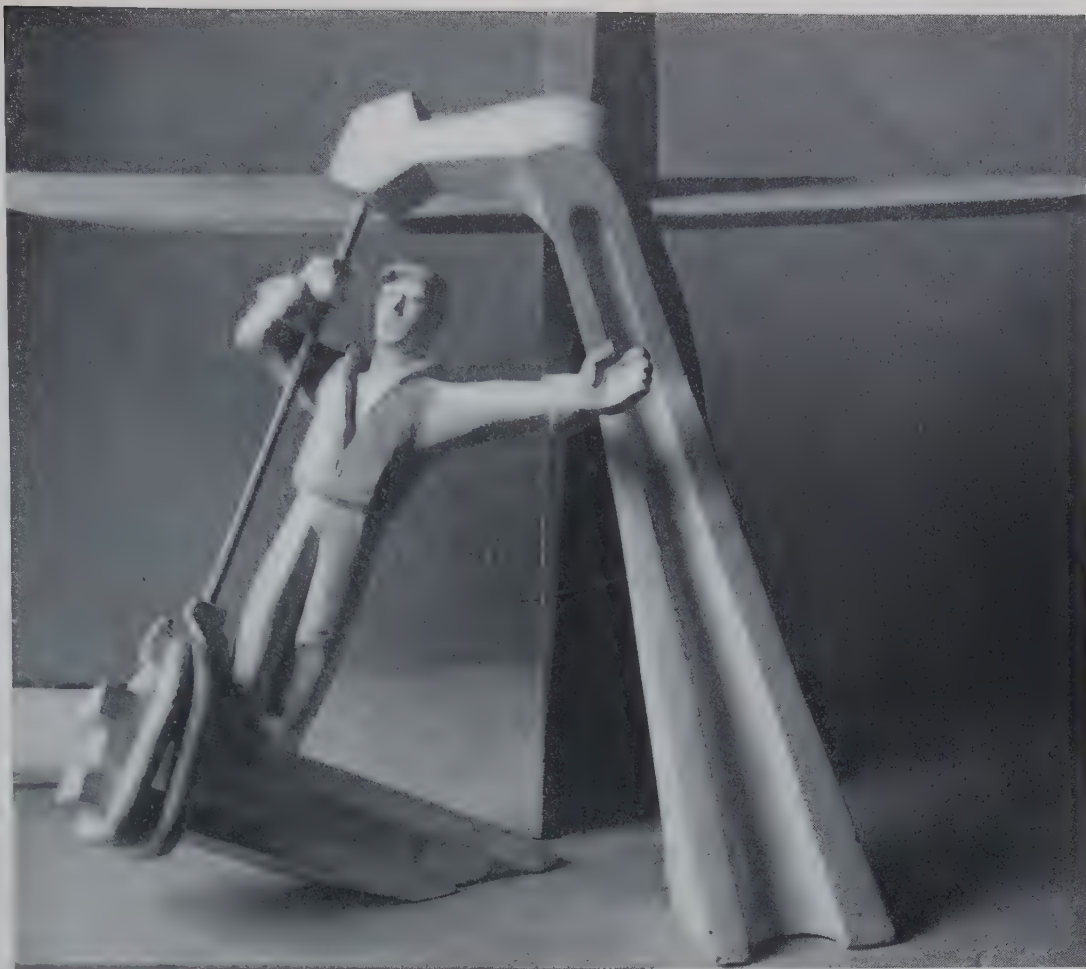


HARRY WICKEY: *Business Interlude*, bronze, 9 inches high. "The factor I am most conscious of," says Wickey, "is the joy that young and old alike get out of living . . . I find myself sitting in the parks, talking to down-and-outers or listening to fellows blow off steam in saloons."

MILTON HEBALD: *Elements in a Life*, plaster, 3 by 5 feet. Part of an envisioned mural designed for an architectural background such as a settlement house, the inspiration for this work was Stephen Crane's story, "Maggie: A Girl of the Streets".



BERT CRONBACH: *Entrance to Proposed Labor Pavilion for an Exhibition*, plaster, 10 feet high. Here is another effort to tie in the substance of genre activities with the architecture of the time.



AT WERNER: *She's My Best Milker*, kelobra wood, 12 x 9. A genre piece introducing humor. Sculpture in the round, it is a snapshot impression of daily life and toil—homely realism tinged with imagination.





EVERETT SPRUCE: *Coon and Rocks*, 1943, oil, 20 x 16
"He knows the habits and the habitat of the things he paints, so that he is able to select and project an imaginative glimpse of the raccoon, whippoorwill, lark, quail, heron, skunk or owl."

EVERETT SPRUCE: PAINTER OF THE SOUTHWEST

BY GIBSON DANES

THE RUGGED, forceful painting of Everett Spruce is especially important because its origins and its growth are so closely interwoven with a single region—the Southwest. He exemplifies regionalism of the most solid and sensitive sort. His heritage is of the Southwest; his boyhood and his arduous years of self-education were all spent there; and in Texas he has built up his substantial achievement. He is one of the small but important group of highly individual painters who have recently emerged in Texas, and even among these he is notable for his indifference to the factiousness of an imported "ism" and the shallowness of "American scene." A resolute pioneer of the imagination, he has contributed much to the artistic coming-of-age of Texas. He has continuously preserved a quality of self-reliance that typifies a state whose pioneering feats are barely cool in American memory.

The story of Everett Spruce is that of the pioneer. He was born and raised in the Ozarks. His father was a farmer who had left the Cumberland Mountains when he was fourteen and traveled by buckboard to Arkansas. Everett was born on the farm, near Conway, in 1907. The fact that he lived in this picturesque, scenic region of the Ozarks until he was seventeen is significant. He accompanied his father hunting, fishing, and on tramps through the hills, as well as exploring the countryside by himself. At this time, he began storing up the stark, moving images of dramatic trees, rocky escarpments and swollen streams which constantly reappear in his painting—all impressions which he recorded during his childhood. He drew

whenever he had spare time, with any material available, on school tablets and slates.

Since there were five other children in the family, the aspiring painter realized during his high school days at Mulberry, Arkansas, that he was going to have a difficult time getting professional training. His problem of acquiring an education was partially solved by a lucky accident. Olin Travis, a Texas painter who had opened an art school in Dallas, had come to the Ozarks for a vacation. He drove by the Spruce farm and asked if he could paint a vista on their property. That episode is still one of the greatest moments in Spruce's memory. He had never seen an artist or a good painting before in his life; it was a boyhood dream come true. Everett modestly brought some of his own drawings of birds, animals, and landscapes for Travis' criticism. Travis was impressed by his talent and offered him a scholarship for the next school year.

The offer of a scholarship was all the inducement young Spruce needed. After clearing close to twenty-five dollars on his crop, he came to Dallas in 1926. He arrived at a propitious moment, for civic interest in art was just beginning to take definite shape. Not many active artists had been working there, but during the twenties native painters and sculptors of Texas were beginning to come back to the region to try and make a living. Olin Travis had been at the Art Institute in Chicago, and had come back to start his school in 1924. When Spruce arrived, the art school was only two years old and there was no Museum of Fine Arts, but there was a great deal of genuine

ERETT SPRUCE: *West Texas*
andscape, 1939, oil, 12 x
"Hues of earth recall rust,
nd, alkali: greens are sug-
stive of sage, cacti, pine, or
ve oak: and there are ac-
nts of pure black, off white,
llucid grays."



enthusiasm among the citizenry as well as the artists. Along with Travis, other painters and sculptors were Alexander Hogue, Otis Dozier, Allie Tennant, Tom Stell, Eisenlohr, William Lester and, later, Harry Carnahan.

Spruce's first teacher, Travis, was an impressionist, and taught accordingly. However, he recognized the ability and creative bent of Spruce, and suggested that he work out his own ideas in his own way. A couple of years later, Tom Stell, a native of Cuero, came back to Dallas from New York and taught in the school, bringing it a rigorous sense of discipline based on his deep admiration for the painters of the early Italian Renaissance. His concepts of drawing, his technique and his knowledge of art history made a lasting impression on Spruce. Perhaps one of the strongest influences on the whole group was that of Harry Carnahan. He returned to Dallas in 1932 after five years of study and travel in Europe and gave the artists an enthusiastic introduction to the form and color of such painters as Cézanne, Renoir and Braque.

After these first few years of formal training, Spruce began to develop his own ideas. Almost from the beginning, he rebelled against the sweet and tenuous formula of impressionism as a vehicle for expressing Texas landscape. One of the first things he did was to simplify his palette, limiting the range to earth colors, black, and white. He also realized that theactus-strewn hot plains and bare mesas of west Texas, or the wild histrionic terrain of the Ozarks, should be conceived with structure more clearly defined than was possible through the impressionist technique, which was more suited to northern Europe, the land of its origin. His rapt, ardent imagery required a formal and less conventional fabric, more fully in keeping with his fresh consideration of landscape problems. In his early canvases an almost primitivistic crudeness is evident. These works had force and vitality, but the young artist had not evolved a vehicle that was comparable to his vision.

A steady and indirect influence was Spruce's work with the

art gallery, opened on the ninth floor of an office building by the Dallas Art Association. Here he did all sorts of menial jobs in order to make a living. For two or three years he nearly starved, trying to get along on the few dollars he earned each week and still keep on painting. Dallas was getting its first taste of Bohemia, and the attic ivory towers of Texas offered no better fare than Greenwich Village or Montmartre. His struggles to live, genuinely acute during these trying years, were gradually relieved by a job with the new Museum of Fine Arts in 1933.

From the time the museum was established and housed in its new building, Spruce served in various capacities ranging from shipping clerk to acting director. From his wide and continuous association with galleries and the museum, and his wide reading, he has gained an intimate and comprehensive knowledge of art history. Because Spruce handled such a variety of jobs at the museum, from hanging most of the circulating exhibitions, to preparing material for catalogues, and conducting gallery tours, he has an amazing knowledge of artists and styles. As a member of the faculty of the College of Fine Arts at the University of Texas since 1940, he has continued to read widely. There is hardly a book in the art library that he is not familiar with. He takes a sober, serious, and quietly amused attitude toward his own work and teaching, the two most important things in his life.

The past three years have been important ones for Spruce. He has had more free time for his own work than he has ever enjoyed before, and he has utilized the opportunity fully. When not teaching at the university, he is painting or gathering material for pictures. Working rapidly and steadily, he has six or seven pictures going at the same time. A canvas will hang on his studio wall for weeks and then he will do a little glazing, or repaint the sky, and it will be complete.

Although he was one of the most significant artists in the Southwest before coming to Austin, here he has been able to



EVERETT SPRUCE: *Brazos Bottoms, Water Bird*, 1943, oil, 24 x 20. "The rare charm of a bird and its nest, a coon or a skunk foraging along a river bank, stark trees, waterfalls, skulking clouds—all become vivid and real."

enrich his art and give more concentrated attention to the many problems it presents. He has gained full mastery of his favorite media: oil, gouache, and duco. He is able to invest his profound understanding of animal and bird life and landscape with an expression that possesses a great variety within each genre. He knows the habits and habitat of the things he paints, so that he is able to select and project an imaginative glimpse of the raccoon, whippoorwill, lark, quail, heron, skunk, or owl. His observations of nature are sharp, experienced, and clear. His drawing is plastic and full of character, not imitative in a servile fashion.

A direct clue to an understanding of his art is to be found in the early years when he lived on a remote Ozark farm. It was there that he discovered the poetry of nature and became keenly aware of the drama and beauty of landscape in unusual moments of striking contrasts. He also had a strong, vital desire to make those sensations live in a pictorial medium. He developed the naturalist's familiarity with the forms of nature, and he intuitively envisioned those forms with the eye of the painter.

Now in his maturity he recalls and amplifies the intense imagery of his boyhood. The rare charm of a bird and its nest, a coon or a skunk foraging along a river bank, stark trees, waterfalls, skulking clouds—all become vivid and real. Spruce's many works reflect in their poetic fibre the varying moods of a region as well as its climatic and topographical structure. A vast stretch of west Texas plain country becomes a spatial entity. Rolling hills and rivers in east Texas or Arkansas, or a freshly seen corner of the woods and stream, are envisioned in a more intimate and compact scale.

The visual experience he records is filled with emotional intensity. All the pictorial means employed are subtly fused;

form grows clearly out of the subject. Each work has a life and quality all its own. Technique is not a rubber stamp for Spruce; rather it is a vehicle for clarifying a particular idea. Different studies of an animal, a bird, or landscape will require different palettes, fresh rhythms, new arrangements of line and texture.

In all his work is a strong, original sense of design. Often he attains a heightened sense of decorative intensity by a wondrous juxtaposition and tilt of line and plane. Dimension, achieved by the dynamic pull and thrust of linear and planar contrasts, is startling and satisfying. Spatial tension is increased by textural movement throughout the picture plane. Paint is solidly applied, glazed, or scraped thin in areas to complement and enrich the meaty passages. His control of tactile transitions is exquisite and precise. His finest works possess a textural plasticity that enlivens the whole surface. Even in a gouache, formal weight and significance is gained by loading pigment with a knife, setting off the translucent passages of pure wash.

Color, a basic ingredient in his art, is symbolic and plastic rather than atmospheric or natural. Hues of earth recall rust, sand, alkali; greens are suggestive of sage, cacti, pine, or live oak; and there are accents of pure black, off white, pellucid grays. All are distilled signs of the color found in the Southwest. Form is illuminated by clear value contrasts engendering the haunting rhythm of a twisted tree alongside an eerie stream.

Into this freshly conceived locale, Spruce moves his favorite birds and wild animals. Creatures and setting are inherent to an emphatic segment of nature that is both fanciful and convincing. His animals are not taxidermic, but characterful and moving. Often they exhibit a wry charm and disarming whimsy.

In many ways Spruce is a true expressionist: each canvas

demands a particular solution, a new-born structure, a fresh format of color, pattern, and texture—each is an individual, compact experience. He rarely paints a picture larger than twenty by thirty inches, and most are smaller than that. Partly because of his dislike of working on larger pieces, he is able to produce dozens of pictures each year.

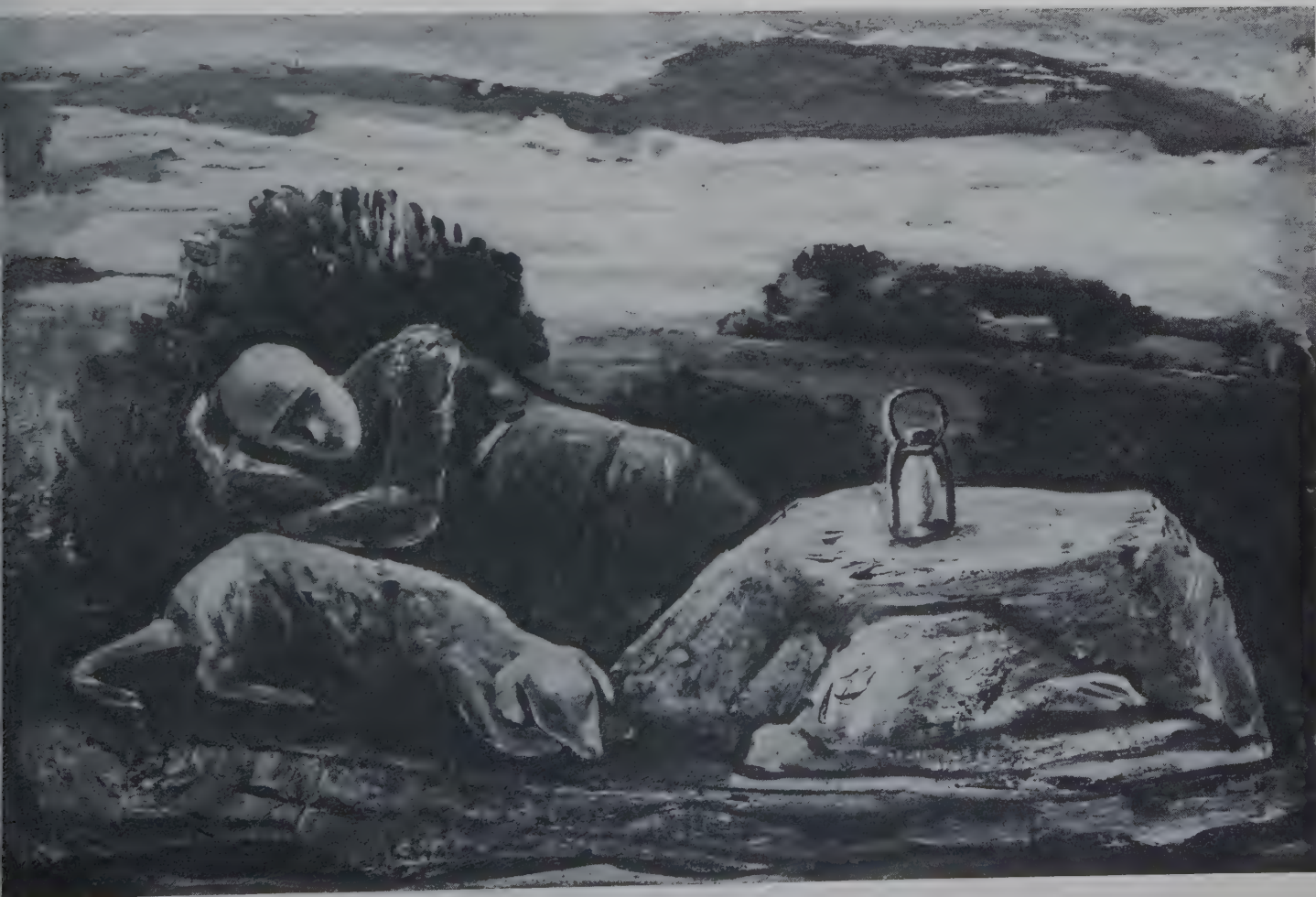
In the course of his steady production he is continuously expanding his métier, and amplifying his range of expression. He seeks an evocation of a region that is organic and alive. There is no superficial sleekness or external polish, nor any self-conscious dependence upon a stylization that is alien to his vision. The massive, sober forms, and the salty, sharp, dry color may seem austere or unpleasant to some observers. What may appear at first glance to be gaucheness or lack of finish is really an affirmation of his direct, resolute conception. The primitivism in his art is not an affectation; it is a necessary result of his attempt to convey the beauty he has found, his effort to disclose the poetic character of an undiscovered terrain. He paints only what he has seen clearly and experienced profoundly. He has forged his art despite the many difficulties attending the gestation of an expression that is on a highly imaginative level.

Recognition of the most rewarding sort is gradually coming to Spruce. Although art collecting is not yet as popular as rodeos in Texas, he is selling more and more of his works each year. With his continuous production of superb painting and his sincere teaching, he is gradually becoming an important part of the region. His career reveals that Texas has passed an awkward stage of its development and is no longer the esthetic hinterland many unwittingly believe it to be.



EVERETT SPRUCE: *Skunk in Rose Bush*, 1940, oil, 12 x 16.

EVERETT SPRUCE: *Hunter and Dog*, 1943, lacquer, 24 x 16. "His animals are not taxidermic, but characterful and moving. Often they exhibit a wry charm and disarming whimsy."





Water flowing from the canyon wall outlet valves of Boulder Dam—the complete integration of architecture with nature, visualized by Ledoux (see opposite page) in the 18th century, and here realized for the first time on a colossal scale. Photo by C. Segerbloom, courtesy of the Bureau of Reclamation.

GEO-ARCHITECTURE: AN AMERICAN CONTRIBUTION TO THE ART OF THE FUTURE

BY WOLFGANG BORN

THAT THE SURFACE of the earth itself is a gigantic canvas on which architects and engineers can paint with stone, wood, steel, and water is an idea that goes back at least as far as classic Greece. But not until the machine age, and particularly not until 20th century America began creating its magnificent bridges and highways, its dams, power stations, parks, and parkways, did this idea begin to receive its full expression. It is time we looked at some of these American achievements with this in mind.

It was the philosopher Arthur Schopenhauer who first visualized the possibilities of an art which used as its raw material the surface of the earth rather than mere pigments and bronze, an art of colossal scope which might be termed "geo-architecture." The idea of that art of the future is sketched in a theory of esthetics contained in his main work, "The World as Will and Idea." Schopenhauer interpreted the visible world as a phantom of the senses hiding the merciless operation of the dark forces of nature (the Will). From these dark forces there is no permanent salvation except asceticism (negation of the Will), and only one temporary escape—art. Through the contemplation of the Idea in which the Will objectifies itself, man temporarily placates its animosity. But it is the artist who, by his intuition, grasps the pure Idea, and gives it the form by which he communicates its pacific effect.

The art of architecture, according to Schopenhauer, brings into focus the relation between the energies of gravity and rigidity. It solves symbolically the conflict between weight and support, the forces which determine the structural works of both nature and man. However, the ascending scale of the forces of

nature calls for a hypothetical "art of water," an art of fluidity, analogous to architecture, which in its traditional sense means building with solid masses of regular form. What the architect accomplishes for the Idea of gravity and rigidity, the hydraulic engineer accomplishes for the Idea of fluidity: formlessness, mobility and transparency. Leaping waterfalls tumbling over rocks, cataracts dispersed into floating spray, springs gushing up as high columns of water, and clear reflecting lakes, reveal the Idea of fluid and heavy matter in precisely the same way that the works of architecture unfold the Idea of rigid matter. "Artistic hydraulics," however, receive little support from "practical hydraulics." Except rarely, as in the *Cascata di Trevi* at Rome, "their ends cannot be combined."

Allocated lakes, water courses and falls, according to Schopenhauer, would form the arteries of a landscape design on a grand scale which by implication would include artificial mountains, and of course architectural units as well. For waterfalls presuppose elevations of the soil, so that the contrast with the "art of rigid matter" which is aimed at by the author, naturally demands the presence of buildings—geo-architecture.

Geo-architecture, moreover, has its predecessors. A Greek architect suggested to Alexander the Great that he might convert a whole promontory into a gigantic statue which in its arms would hold a city, including its water supply in the form of a waterfall. Michelangelo dreamed of carving a monument out of the marble mountains of Carrara. Egyptian, Chinese and Indian rock temples have materialized similar conceptions. And in our time the sculptor Gutzon Borglum has debased Michelangelo's dream into the vulgar stunt of his *Mount Rushmore Memorial*, where he imposed enlarged human masks of a petty, naturalistic kind on the indignant rock faces of the Black Hills of South Dakota.

To Schopenhauer a full realization of his bold concept

Charles Ledoux's design for the house of a director of a waterworks. End of the 18th century. The water masses are controlled by a strictly stereometric, architectural composition, a concept that anticipates American geo-architecture. From "L'Architecture de C. N. Ledoux."



seemed unlikely, for he neither anticipated the colossal hydraulic structures on which America was to embark in the near future nor did he consider engineering capable of producing art. He shared the esthetic views of his period, which judged everything from the classic viewpoint. He arraigned the Baroque for its allegedly arbitrary and degenerate design. Yet the only work of art he indicated as an illustration of his proposed combination of prearranged cascades, earthworks and architecture was the typically Baroque *Fontana Trevi*, built by Salvi in Rome (1735-1762). There a palace rests on a sub-structure of artificial rocks, and from a niche in front a marble Neptune steps out, preceded by Hippocampi. Gushes of water fall down the rocks into a basin which extends in front of the palace.

It was Bernini who developed the type of fountain combining artificial rocks with statues and architectural elements (the *Fountain of the Four Rivers* with its obelisk on the Piazza Navona in Rome). It was not accidental that Bernini designed for the stage. The illusionism of the theatre inspired his work as an architect and a sculptor. Whatever he created was a stage in stone. Thus, water suggested music, the statues moved like actors, and rocks were realistic props. These traits remained characteristic of the Baroque. The *Fontana* is sheer Grand Opera.

As early as 1713 the German architect Paul Decker published the design for a princely pleasure seat which anticipated the main architectural features of *Fontana Trevi*. The design is an engraved illustration in the appendix of his work, "Der fürstliche Baumeister," which had appeared in Augsburg two years earlier. A Baroque summer house stands on natural rocks, which merge into its walls. The lower stories are in the form of "rustic" grottoes with artificial rock work, and contain fantastic fountains. A cascade springs from the rocks.

At the end of the eighteenth century the French architect Claude Nicolas Ledoux (1736-1803) designed a similar Utopian building, *Château d'Eguire*, an illustration of which is in the

publication "L'Architecture de Ledoux," Paris, 1847. This work forms the second edition of a treatise by Ledoux, "L'Architecture considéré sous le rapport de l'art, des mœurs et de la législation," which had appeared in Paris first in 1804. Like Decker's pleasure seat, Ledoux's chateau is built on an irregular rock from which flows a waterfall, but its style is that of the French revolution—classicism—and a classicism of the most rigid sort. The language of forms of which Ledoux makes use is strictly stereometric. Emil Kaufman ("Von Ledoux bis Le Corbusier," Vienna, 1933) pointed out that Ledoux anticipated the functionalist forms of 20th century architecture. Ledoux's "cubism" corresponds to the rationalism which was one of the two main aspects of the French Revolution, and which also prevails in the political thinking of modern advanced liberals.

The romantic traits of *Château d'Eguire*—its combination with rocks and a waterfall—correspond to the second aspect of the French Revolution, the "return to nature" propagated by Jean Jacques Rousseau and accepted as a new ideal by the new society. The generation of the revolution developed a sentimental attitude towards life which in the art of the garden led to the construction of artificial ruins, and the latter preferably were connected with natural rocks.

Whereas Decker designed oversize castles for imaginary super kings, Ledoux planned an ideal settlement for the working class laid out according to philanthropic principles in a patriarchal agricultural setting with an idealized industrial plant as its center. In contradistinction to the revolutionary and rationalist Ledoux, Decker represents absolutism and the counter reformation which stimulated the development of the theater as a means to make visible and impressive the concepts of terrestrial and divine power. That is why the same motif takes a different meaning in both cases.

In modern America Frank Lloyd Wright built a house in which the visions of Decker and Ledoux seem to be materialized. It is "Fallingwater," the Edgar F. Kaufmann house at



Baroque summer house designed by Paul Decker in 1713 for an imaginary prince. Nature is here subservient to his absolute power, and is manipulated by the architect like a building material. Reproduced from "Der Fürstliche Baumeister," Anhang, Augsburg, 1713.

Bear Run, Pennsylvania, which is constructed above a natural waterfall in such a way that its walls are integrated in the natural rocks of the gorge. The design of the house is strictly functional and stereometric. Wright has broken away from the artificial rock work of the Baroque as well as from the use of columns and other historic forms which were indispensable to the classicist. Between Decker and Ledoux on the one hand and Frank Lloyd Wright on the other hand stands Schopenhauer. Decker and Ledoux belonged to the era of the opera and to that of the enlightenment respectively. Frank Lloyd Wright belongs to the era of mechanization. The meaning of his architectural language is "mathematical order." That is why the house at Bear Run neither recalls a theater prospect nor inspires sentimental feelings, but firmly expresses the attitude of the artist-engineer spirit which manipulates the surface of the earth according to plan. Here again is true geo-architecture.

The first large scale materializations of geo-architecture were the colossal dams erected between the two world wars in America and sources of electric power and protections against floods.

The aqueducts and other engineering works of the Roman Empire could be compared with America, but their scale, great though it is, does not quite satisfy the imagination of modern times. As early as the 18th century the most legitimate pictorial interpreter of the past grandeur of Rome, Giambattista Piranesi, resorted to exaggeration in his etchings. With a dramatic touch which he owed to the study of stage designs of the Galli-Bibiena's, he resurrected the ruins of Rome in a gigantic pictorialization. "*Il voit plus grand que nature*," says the French art critic Henry Lemonnier in "*L'Architecte*" (1910). "*Même les reproductions d'edifices isoles prennent chez lui un aspect disproportionne. Il suffit de parcourir ses planches du Mole d' Hadrian, du Palais des Cesars, du Colisee, pour se rendre compte de cette sorte d' amplification epique.*" "Epic amplification" is the *mot juste* for Piranesi's phantastic rendering of the foundation of the Mausoleum of Hadrian on the banks of the river Tiber. The effect of our photograph of the elevator tower of Norris Dam (completed in 1936 as a part of the Tennessee Valley Authority Project) is equally



The Fontana di Trevi in Rome, built by Niccolò Salvi (1735-1762), and engraved by Giovanni Battista Piranesi (1720-1778). Sheer grand opera in stone, with natural rocks as props, water as music, and statues as actors.

The Château d'Eguire, an ideal design for a country home by Claude Nicolas Ledoux, end of 18th century, representing the tendencies of rationalism and naturalness typical of the era of enlightenment. Reproduced from "L'Architecture de C. N. Ledoux," Paris, 1847.



monumental without exaggerating the actual size of the building. Moreover, it emphasizes the regularity of functional architecture.

It is not accidental, however, that Piranesi's architectural taste differs in its romantic irregularity and chiaroscuro from the "precisionism" developed by Charles Sheeler as a style of painting adequate to the illustration of modern American industrial architecture. For Piranesi, in spite of his love for classic forms, still felt as a man of the Baroque. This was not true of Ledoux, although he followed Piranesi in exaggerating the sizes of the architectural units he designed. Furthermore, the classicist Ledoux boldly simplified traditional architectural elements until he arrived at regular forms such as his design for a circular house to be inhabited by field guards. Because of some vague symbolic implications, the globe was used by Ledoux and his followers also as a favorite element in funeral chapels and tombs, but aside from an occasional appearance at world fairs the globe did not materialize as functional form before the metal tanks in modern American oil refineries.

Another design of Ledoux's illustrates the proposed house for the director of the waterworks of the river Loue (Franche-Comté) which exhibits strictly stereometric forms without any decorative elements. The front wall of the house contains an outlet for water coming from a waterfall, which gushes forth in a huge arch. Ledoux's conception was realized in 1935 on a colossal scale at Boulder Dam, Colorado, where the water comes from the canyon walls out of similar structures which contain the outlet valves. They are "pre-arranged waterfalls," integrated into an architectural plan which truly alters the surface of the earth and yet satisfies Cézanne's definition of art as a "harmony parallel to the harmony of nature." This is geo-architecture in its most monumental form. The dynamic play of the jets of water projected from the valves symbolizes kinetic energy; the calm water behind the dam symbolizes potential energy, with the dam itself forming a magnificent curve from which straight bridges lead to the intake towers.

The conquest of vast spaces has been the key to the development of American civilization. That is why America has devel-

Fallingwater, the house built over a waterfall by Frank Lloyd Wright at Bear Run, Pennsylvania, is a 20th century expression of geo-architectural ideas also conceived by Decker, Salvi, and Ledoux. Photograph from the Museum of Modern Art.





Ledoux's 18th century design for a spherical house to be occupied by field guards anticipated the purely stereometric forms of modern functional design of 20th century America.



Forty-two of these huge spherical pressure tanks, some of which have a capacity of 12,000 barrels, are in use at the plant producing butadiene for synthetic rubber at Port Neches, Texas.

In his 18th century engraving of the foundations of Hadrian's tomb in Rome, Giambattista Piranesi resorted to exaggeration to convey his impression of its ancient, colossal grandeur.

The photographer of the elevator tower of Norris Dam, completed in 1936 by TVA, needed no devices to express the heroic scale of the structure, which is a Piranesi realization in itself.



ped motor traffic further than any other nation. Siegfried Giedion justly pointed out in his book, "Space, Time and Architecture" that the new conditions of transportation produced the architectural forms of the express highway and parkway, the esthetic values of which can be fully experienced only from the driver's seat. They belong to the sphere of geo-architecture, for they explore and interpret the surface of the earth according to geometric and spacial concepts. It is entirely possible that the coming "air age" will have an equally powerful effect on landscape as seen from above—an idea that would surely have fascinated Schopenhauer.

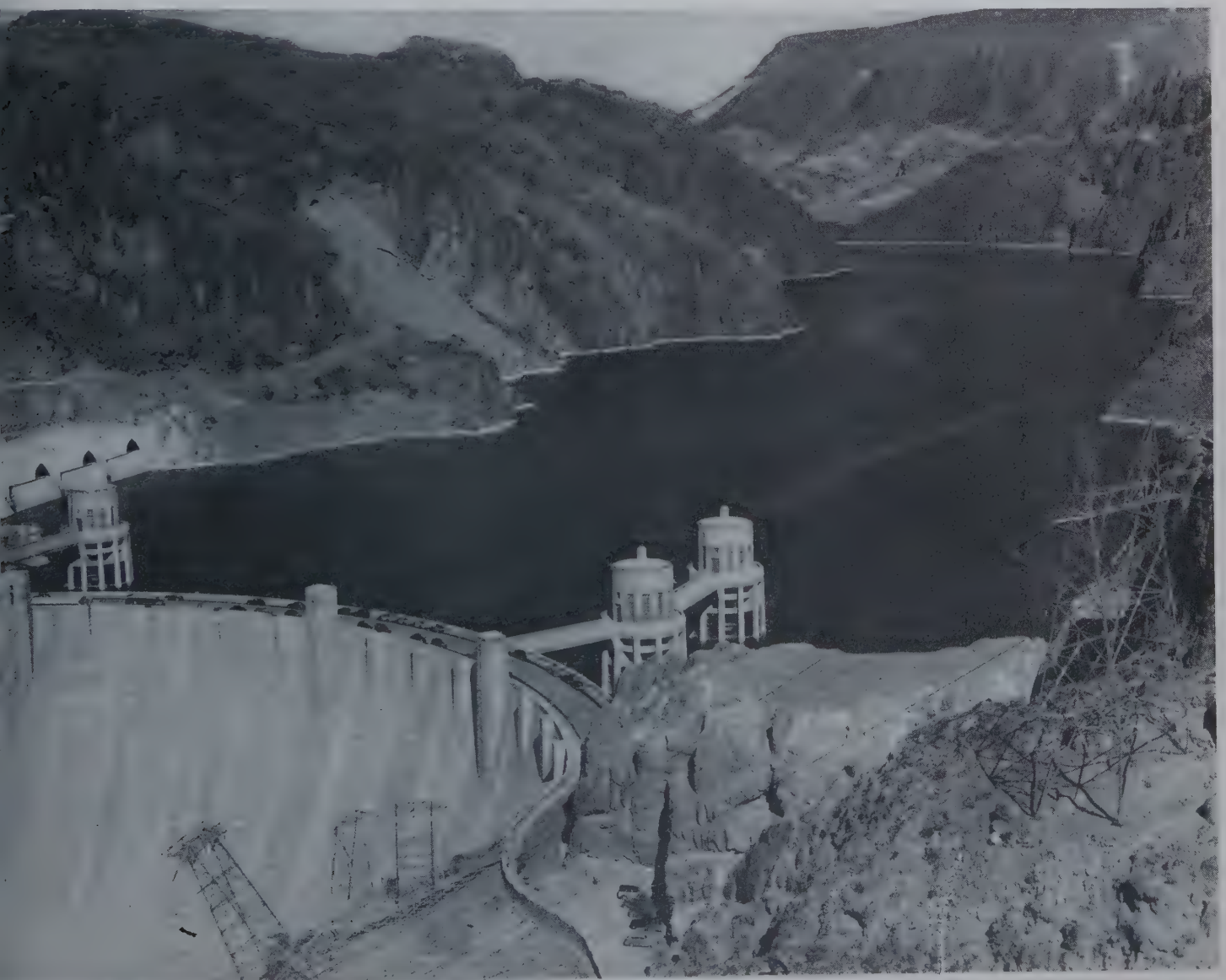
If one looks at a map of one of the vast gardens which Lenotre and other Baroque landscape architects designed for the princes of their times, one is reminded strongly of an air view of a modern American park or parkway. The same spirit seems to have inspired the men who planned Versailles and those who planned the new waterfront of Chicago, to quote one example only. In both cases the experience of distance dominates the concepts: enormous areas are organized through spacious roads, and the dynamic effect of giant fountains forms the living centers of the compositions. The artistic meaning of the modern hydraulic structures of America is akin to that of the parks; however functionally the water is used in the American power dams, the esthetic effect of the artificial cataracts is consciously modeled by intelligent architects who collaborated with the engineers. Nor should it be forgotten that before the work of either architect or engineer can achieve ultimate expression,

there must be a coordinating agency—a man such as Robert Moses of New York, who had not only the vision but the energy and will to bring it to realization.

The reclaiming of land from water for human use, as in both Chicago and New York waterfront developments, is a natural outgrowth of the thinking in geographic terms that distinguishes the planners of the great dams and highways of America. And here we have another remarkable realization of a 19th century idea—this time from the poet Goethe, who thought a similar achievement worthy of redeeming Faust. His hero dies with the vision of a "free people on a free soil" reclaimed from the swampy coast through his creative will.

We know that Goethe looked with the deepest sympathy on the United States, which achieved independence during his life time. He went so far as to exclaim in a much quoted poem: "America, you are better off than our old continent!" The philanthropic society which he conceived in his novel "Wilhelm Meister" looks to America as the place in which to build a utopian community of free and creative men. Furthermore, Goethe himself was passionately interested in road construction, hydraulic engineering, and landscape architecture—fields of activity which he encouraged strongly at the court of the Grand Duke of Sachsen-Weimar, thereby displaying an astonishing degree of technical knowledge. The magnificent creations of 20th century America would have satisfied his searching mind no less than they would have satisfied Alexander the Great, Michelangelo, Ledoux, Piranesi and Schopenhauer.

The quiet surface of the lake behind Boulder Dam, as photographed by Charles Sheeler, emphasizes its potential natural power.





DAVID ALFARO SIQUEIROS: *Echo of a Scream*, 1937, duco on wood, 36 x 48 inches. Collection of the Museum of Modern Art.



SIQUEIROS: *Self Portrait*, 1939, oil, 23 $\frac{5}{8}$ x 17. In the collection of Mr. and Mrs. Robert Smith, Princeton, New Jersey.

SIQUEIROS: PAINTER AND REVOLUTIONARY

BY LINCOLN KIRSTEIN



Photo of Siqueiros by Antonio Quintana. Last month Mr. Kirstein discussed the murals recently finished by the Mexican painter in Chillán, Chile. Here he traces the career of Siqueiros from his art student days in Mexico City, through his Paris pilgrimage, and up to the painting of the Chillán murals—Ed.

DAVID ALFARO SIQUEIROS was born in Chihuahua in 1898, of conservative upper class colonial parentage, although he boasts a Rumanian-Jewish grandmother. He studied as an art student at the official Academy of San Carlos in Mexico City and in 1911, when only a child, was instrumental (to the point of being jailed) in a strike when some of the advanced students revolted against the recent importation of French primary school system of abstract visual education. This strike was but one of many reflections of the epoch's nationalist attitude against foreign imperialism. The revolutionary students, among them Siqueiros, sought the open air academy of Alfredo Ramos Martínez, recently founded in the suburb of Santa Anita. This painter had also just returned

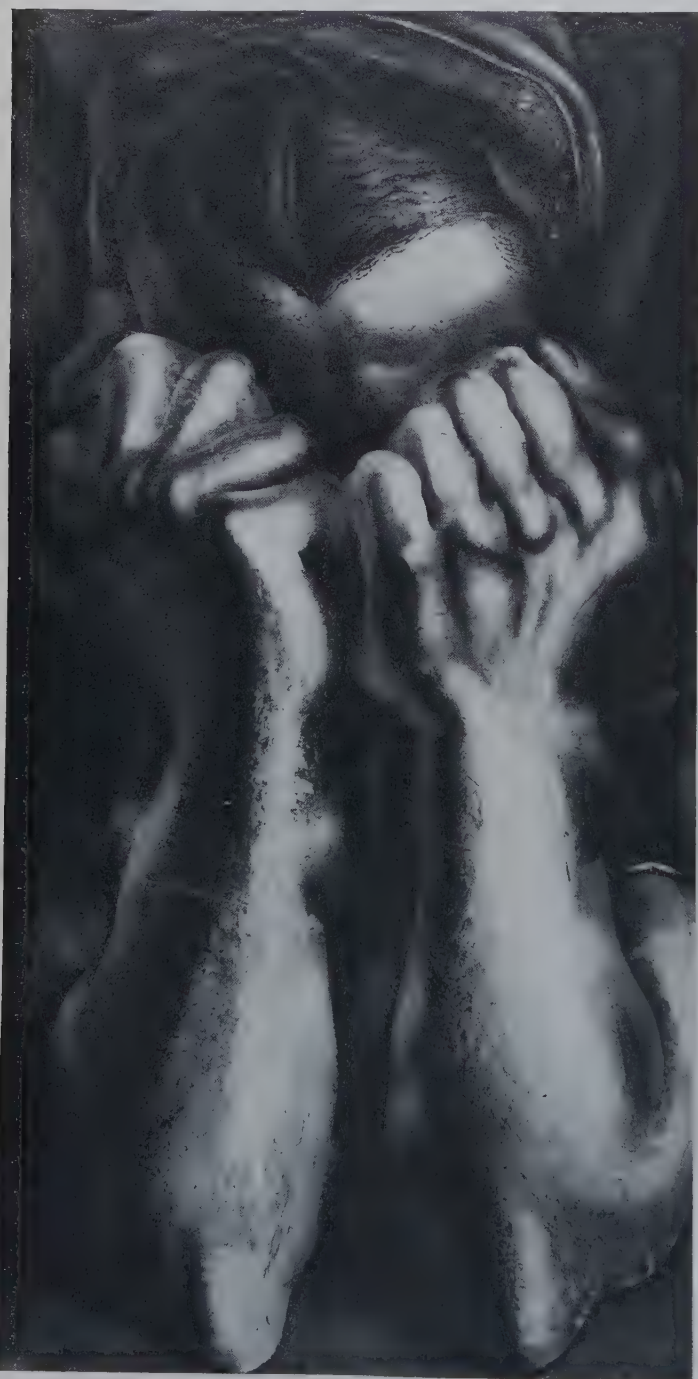
from Paris, imbued with ideas of the Barbizon School and *plein-airisme*, but he was at least a native. Siqueiros returned from jail to throw eggs at the conservative director and draw obscene anti-clerical scenes on the drafting boards. He had previously enjoyed eating up the fruit used for academic still life models.

Late in 1911 he enlisted in the revolutionary army of General Carranza and, from his first days in the *Batalon Mama* (Baby's Brigade), rose to serve as staff officer with the rank of captain in the campaign of the Western Division under General Dieguez. In 1919 he was sent to Europe by his government nominally to serve as military attaché at the Mexican Legation in Paris, but actually to travel and study painting in Italy, Belgium and Spain. He worked as a draughtsman in Argenteuil, and in Barcelona he published in a single number of the review, *VIDA AMERICANA*, his earliest manifesto to the painters of America, which was a statement of extraordinary historic importance. In it he affirmed: "Now, we draw silhouettes with pretty colors; when we model we are interested in skin-deep arabesque, and we forget to conceive the great primal masses,—cubes, cones, spheres, cylinders, pyramids, which should be the girders of all plastic architecture. Let us impose the constructive spirit upon the purely decorative. Color and line are expressive elements of second rank; the fundamental, the base of a work of art, is the magnificent geometric structure of the form



SIQUEIROS: *Sleep*, 1939, oil, 39 x 21. Pierre Matisse Gal.

SIQUEIROS: *The Sob*, 1939, duco on composition board, 48 $\frac{1}{2}$ x 24 $\frac{3}{4}$. In the collection of the Museum of Modern Art, New York.



with the concept. Let us, according to our dynamic or static objectivity, be first constructors. Let us love and plant solidly our personal emotional reaction to the world, adhering truthfully to the smallest real and significant detail."

He met Diego Rivera in Paris and there an important exchange took place, for Diego showed him the exciting innovations of recent cubist work, of *Les Fauves*, particularly of Picasso, while Siqueiros brought to Rivera the news and politics of the Mexican Revolution. This was the start of an hectically strained relationship between two powerful personalities, who for the following decades have been linked in vocative bonds of loving hate, through an exchange of violent antagonisms, public and private, physical and intellectual, spoken and unspoken, printed and unprintable, which recall the duels of Ingres and Delacroix, Verdi and Wagner, Whistler and Ruskin, Hardy and George Moore, in which two artists attest their positions, provide their own advertising and clarify their views to a whipped-up general public, using each other as mutual springboards. For Siqueiros is a very Cellinesque figure, as Diego taunted, in spite of his superior intellectual discipline. Friends say in his youth he lay on his cot and shot the outlines of monumental figures into the plaster ceiling with his revolver. He still delights in the atmosphere of physical combat and rather tends to charge the air himself if there is any soothing lack of electricity. He has actually far less work to show on walls or in easel paintings than Rivera or Orozco, both of whom are not slow to say that if he had talked less and worked more, he would have profited as a painter. Yet his record as soldier and thinker has its special logic. There were those six years of organizational work in labor unions when he felt he could not justify the importance of his painting, but these years (1924 to 1930) have served him as an imaginative gold mine ever since. While the work of his opponents is less surprising and even increasingly repetitive as time goes on, Siqueiros, using his unflagging human and technical experience, increases in mature impressiveness. He has never been an automatic artist.

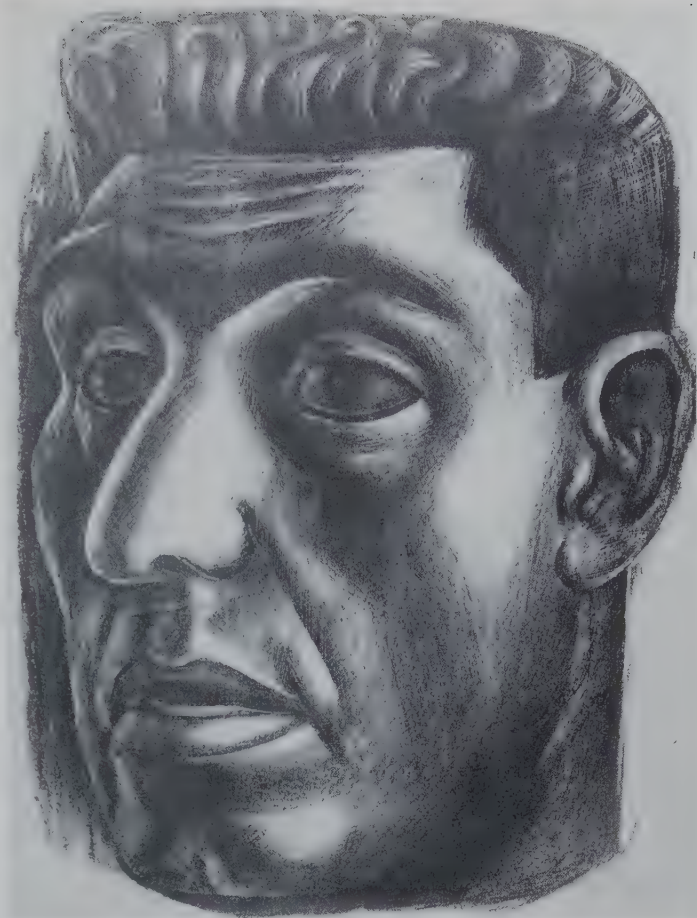
It increasingly emerges in the histories that it was Siqueiros who was dominantly responsible for the formation and campaigning which resulted in the creation in 1922 of the great Syndicate of Technical Workers, Painters and Sculptors, the agency through which the Mexican government administered initial contracts for the decoration of the walls of the National Preparatory School. It was he who drafted the initial manifesto; it was he who was to suffer most from the inevitable

ction two years later. In the Colegio Chico of the National Preparatory School he had painted his *Burial of a Worker*. His early fresco, wrecked as it now is, is of symbolic importance in his career for many reasons. It shows only three (of proposed four) heads in a rather generalized style of Mexican workmen supporting a coffin, on which is painted a sickle. In the background there is a star. The whole is placidly, monumentally indicated, without polemical comment.

Historically speaking, his mural has been identified with the cruel execution of Yucatan's pro-worker governor, Felipe Carrillo Puerto, at the hands of de la Huerta's assassins, although the wall was started before that act. Unlike Orozco's violent caricatures or Rivera's primary formulae of the same epoch, Siqueiros elevated his incident out of the range of the anecdotal into the realm of lyric symbol. The murals are in fragmentary condition because both his and Orozco's were left at the mercy of the reactionaries when the change came in 1924, since they were not protected, as were Rivera's, through his then superior political foresight, by armed guards. The style of the mural is similar to the beautiful and powerful wood-cuts he made for his Marxist paper, *EL MACHETE*, the magazine's organ which he edited with Rivera and the painter, Javier Guerrero. The *machete* is the peon's corn-cutter and rapon. Siqueiros, in line with the policy of the Third International, also appropriated the red star and sickle.

EL MACHETE sold at ten centavos a copy, not a great price perhaps except when one considers the ordinary peon made out thirty a day. The paper may have been essentially more destructive to its editors, at this time, than to the masses they wished to affect.

After the disaster of the walls in the National Preparatory School, and *EL MACHETE* had been suppressed, Siqueiros went to Guadalajara to attend a *Congreso de Artistas Soldados*, composed of painters and poets in the Revolutionary army, where he was assigned as an assistant to the painters, Carlos Orozco-Romero and Amado de la Cueva. The governor of Jalisco, José Guadalupe Zuñiga, himself a revolutionary artist, was commissioning murals for the state university. But when



SIQUEIROS: *Head of Moisés Sáenz, of the Mexican Ministry of Education, Lithograph. Photograph courtesy the Weyhe Gallery.*

SIQUEIROS: *George Gershwin at Carnegie Hall, 1936, oil. Recognizable in the front row of the audience are many of the composer's friends. The painting is now in the collection of Ira Gershwin, Berkeley, California.*





SIQUEIROS: *The Shell*, 1939, oil, 20 x 24. In the collection of Mrs. Herbert C. Morris, Philadelphia, Pennsylvania.

de la Cueva, a great admirer of Massacio, who for his recklessness was known as 'The Black Devil,' was killed in a motorcycle accident in 1926, the walls were left unfinished and Siqueiros felt a stronger urgency towards creating labor unions than paintings. To him is largely due the local alliance of paint workers as well as the Mining Federation of the state of Jalisco. In the line of EL MACHETE he published EL 130, a violently anti-clerical paper and later EL MARTILLO (The Hammer) for the Confederacion Unitaria de Mexico, of which he himself became an important member, with prose, poems and drawings by workers. In 1928, he served as delegate to various international labor conferences as far afield as Moscow, and though his interest in painting through this period may at first glance seem to have been secondary, he was closely observing such influential objects as *pulquería* paintings, folk art and, above all, the glassy smooth obsidian Aztec masks, with their essentialized basic plastic characteristics, with avid intensity and which one day was to result in such an impressive work as his *Ethnography* now in the Museum of Modern Art.

In 1930 he was imprisoned for his part in the impressive May Day demonstrations of that year. His time in jail was profitably passed in the completion of his first series of im-

portant easel paintings. Later released, he published in Taxco with William Spratling a series of fine lithographs. He saw much of Sergei Eisenstein, the great Soviet film director who was then occupied in shooting footage for his subsequently sabotaged masterpiece, *Que Viva México!* From Eisenstein he heard much of the Russian's electric and savage theoretical ideas on the reform of the scale and proportions of the cinema screen, the relation of biology, chemistry and psychology to the visual arts. It is important to realize how vitally these seminal notions affected Siqueiros' important subsequent development. Eisenstein contributed an introduction for a show of Siqueiros' paintings held at the Art Gallery of the National University in 1930, one of the early, but since recurrent, friendly testimonials, which half apologized that however Siqueiros misbehaved in his public or private life, the man was preeminently a painter. This is still as true today as it always has been. His pictures were first hung in North America in an historically important exhibition organized by René d'Harnoncourt and routed for the next three throughout the United States by the American Federation of Arts.

At the same time he painted an intense and brooding portrait of Hart Crane, possibly the most gifted, certainly the most

alent, North American poet of his generation. In one of Crane's final excesses of self-disgust and rage he slashed Siqueiros' painting in symbolic rehearsal of his ultimate suicide. It exists now only as the frontispiece of Crane's collected poems. Also in Taxco, for a time, lived the composer, George Gershwin, whose portrait Siqueiros was later to paint against the sweeping full balconies of a Carnegie Hall audience. And with Gershwin at this time had been the psychoanalyst, Dr. Gregory Zilboorg, and a research specialist on problems of suicide. Siqueiros' remarkable panel with applied plastic reliefs entitled *Collective Suicide*, showing whole armies immersed in their volcanic holocaust, is now in the permanent collection of the Museum of Modern Art.

In 1932, Siqueiros was in Los Angeles where he worked with an active group of young American painters, commencing experiments with the Dupont developed nitro-cellulose mediums of which duco is the trade name—applied to surfaces by means of the air-brush. He also experimented with weather-resisting elements for exterior murals. His work at the Chouinard School of Art, in the Plaza Art Center, and a corridor in the private house of Dudley Murphy, the film director, mark the first steps of the path that led to Chillán. The Chouinard School mural, a collaborative group project, has since disintegrated due to the ephemeral nature of the pigments used in the open air. The Plaza Art Center wall, executed by Siqueiros alone, is in duco sprayed on Portland cement. Its central figure is a crucified peon, on the pole of whose cross broods an American eagle. The composition is symmetrical and here, simply conceived, is the first statement of the recessive pyramid perfected later in the Chillán murals. The site was hardly ideal. One had to climb over a railing to a roof wall which was pierced here and there by the windows of a cafe. However, quite visible from the street below was a section on an angle wall showing Mexican revolutionaries aiming at the buzzard-angle. It was not long before it was whitewashed and Siqueiros forced to leave California. The general structure of the work in Los Angeles was still experimental and academic (that is, in his own idiosyncratic Academy), but in its use of industrial techniques and its tentative collective execution it pre-figured an important experiment in Buenos Aires in the same year.

Here in the bar of a private house (Siqueiros has had little luck with his mural sites), and with the collaboration of two now important local painters, Antonio Berni, Lino Spilimbergo, and others, he accomplished a work he simply calls *Plastic Study*, or swirling and precipitate nudes, sea-shells and primitive masks, rather highly stylized and by no means very human, and of historical and technical rather than of much independent, esthetic value. The paintings were conceived upon, or rather within, a semi-cylindrical volume, and he made a photo-montage model to guide his work full of ideas germinated by contact with Eisenstein's cinematic genius. It was a tentative experiment in which perhaps a straining was evident towards a genuinely post-cubist extension of form. Siqueiros described the room in the introduction to his first New York show (1934): "The semi-cylindrical character of the architecture of the place offered us opened the door to the clarification of our method of dialectical composition. We were at least able to solve the problem of the plastic of dynamic painting by ocular 'magic.' We at last understood that Geometry is not a dead subject but alive, because of the ambulatory character of the spectator. The tri-dimensional plastic became a tangible seed and not a cerebral abstraction. A poli-faceted structure gave us the materialization of the phenomenon. The multiple superposition of forms completed that structure. Now, we were able to create a true transcription of active, ocular and human nature. Our method (Continued on page 34)



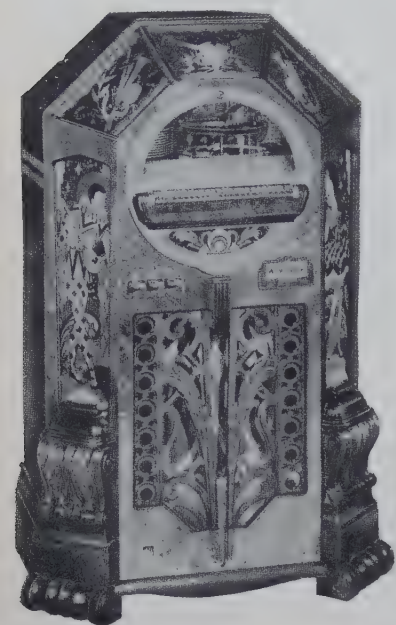
SIQUEIROS: *The Worker's Burial*, 1924-25. Unfinished fragment of a fresco for the National Preparatory School, Mexico, D. F. "Of symbolic importance in his career for many reasons. . . . The whole is placidly, monumentally indicated, without polemical comment."

SIQUEIROS: *Mural in the residence of Mrs. Maria L. Gomez Mena de Carreno, Havana, Cuba. Completed in 1943, it is his latest work.*



VIEWPOINTS: DESIGNS ON / FOR "THE GOOD LIFE"

BY PERCY SEITLIN



At Mr. Seitlin's request we are reproducing a juke box here in the space usually devoted to a photograph of the author, who says, "A juke box that's all lit up and won't play music is a good symbol for today's industrial design." The brochure describing this particular war model says: "Note its appealing beauty — handsome woods (Highly figured American Walnut Veneer and Figured Maple) — illuminated decorative glass pilasters — brilliantly lighted grille (hand-carved) . . . Here is your chance to offer the busy wartime location a colorful, modernized, streamlined Wurlitzer—an opportunity to get YOUR share of the increased spending in these flourishing spots."

INDUSTRIAL DESIGN has become a part of that tragic thing known as The American Dream. It is the particular part of the dream in which one encounters, in the words of E. B. White, those things that have to do with koid, tex, plex, sani and duro. In many respects, it is the same kind of contaminated food for the fantasy life of Americans as most women's magazine fiction and a good many motion pictures. It hints of a shiny new world of gadgetry, of wax-covered tex, duro and koid—a world in which everything has *already* been re-designed and remains re-designed and resplendent in its newness eternally and forever. It is, in short, a world whose shape has been projected by sales promoters and advertising copy writers.

Now, these people are neither political philosophers, specialists in the humanities, social planners, administrators, nor anything else that might be professionally connected with the design, construction, choice, use or rationalization of any physical object whatsoever, be it a pin-cushion or a trans-global passenger plane. But, if you think this means that sales promoters don't know anything about world-shaping you're mistaken. Those experts! Why, they make the sales promoter laugh out loud. What are *they* needed for? Isn't the job being tackled right now by the advertising agencies? Doesn't the sales promoter plug ceaselessly for the very things that the planners are after? Doesn't he labor without let-up, not for sales, not for profits, but for The Good Life that is absolutely guaranteed by ikoid and its products?

Let the product stand as a *fait accompli*. Let it represent all manner of waste, blundering and misappropriation of ideas and materials. A good sales promoter can sell it in the right kind of a package with the right kind of selling copy.

But recently, something extraordinary happened. The sales promoter began to think of the product itself. He began to question it and to toy with the idea that his influence as sales promoter might be brought to bear on its design. And, at that moment, industrial design, as we know it today, was born.

Now, this discovery of the product by the sales promoter was hailed as a kind of millennium when it happened some ten years ago, but there are those among us (strictly *persona non grata* in Rockefeller Center) who believe it's just more of the same old stuff. We say that this discovery will have about as much value to society in the long run as any other sales promoter's discovery. And we say further that the industrial designer of today is not an industrial designer at all, but an advertising man. He went from

advertisement to package to product, and he tackles the product in the same spirit and for the same reasons that he tackled the advertisement and the package.

In the whole literature of industrial design—a phony literature if ever there was one—there is practically no awareness of the relationship (some call it sinister) existing between the product and its background of advertising and packaging. The reader is repeatedly asked to *take for granted* the fact that the industrial designer's sole concern is the ideal product and that the whole problem of industrial design, among those who practice the craft in our time, is to achieve the ideal product.

Nothing could be further from the truth.

The primary concern of the profession of industrial designing, as we have come to know it, is—to use a phrase which the industrial designers and their clients understand well—the enhancement of salability. Their thinking being what it is, it is a foregone conclusion among these medicine men that "the enhancement of salability" willy nilly guarantees better products. Give the people what they want, they say, and you have given them a good product. The people will not buy what they do not want. They will buy only what they want; ergo, what they want is what they buy and what they buy is good. ("It's American to want something better.")

Let's examine these premises, first by asking: How does the public get to wanting what it wants?

"OPIUM IS GOOD FOR YOU"

Suppose you were to launch a world-wide campaign of advertising and propaganda featuring the slogan "Opium is good for you." Suppose, at the same time, an organization not half so wealthy or powerful as your opium cartel were to attempt to explain the facts about opium—that it is a habit-forming drug, that it takes away the appetite for food and that, if consumed regularly, it might lead to insanity or even death. We shall suppose, also, that even this comparatively small voice of the anti-opium forces is repressed by a powerful opium lobby. Under such conditions, after a certain time has elapsed, the people who have been told repeatedly that opium is good for them will begin believing it. And, eventually, Joe Doakes, with or without a revolver at his back, will be found writing: "I began to take opium five years ago and I only hope that everyone in the country will read these words, because I want them to know that opium has made a man of me, etc. . . ."

Joe Doakes now wants opium, buys it and says it is good for him, and the people who sell opium know that opium is a good product because Joe Doakes himself said so.

This is by no means all of the story of what advertising has done to Joe Doakes. It is simply an attempt to find a clincher in a 2,000 word article for this complicated idea of "what the public wants." What the public wants, if that public is emerging from an opium dream, is one thing; and what another, entirely different kind of a public, might want is something else again.

Those of us who are aware of this opium phenomenon are a little more tolerant in our judgments of what the public wants. We are inclined to give the public a little more credit for intelligence and discrimination, potential at least, than the opium sellers are in the habit of doing. And, although we are not always sure of our designs and our analysis of design problems, we are convinced of one thing. The solution to the problem of what the public wants is not to be found in design for the "enhancement of salability" in its present advertising and merchandising sense. Nor is it to be found in the handling of individual, isolated design problems. It can be found only by tackling a whole concurrence of problems as one problem. We must consider not only the "industrially designed" gadget, but also the table upon which it rests, the

(Continued on page 34)



Servicemen examining a silk screen print at the Royal Air Force School, Alberta, Canada. 6,000 silk screen prints have been distributed in Canada to the army camps and 1,500 to England for Canadians overseas.

NEWS AND COMMENT

Canadian Art Follows Its Armed Forces Abroad

WHEREVER THEY MAY BE, Canadian servicemen have only to look on the walls of their mess halls and canteens to satisfy their hunger for scenes of home. For silk screen prints are now being sent everywhere to Canadian forces. To date a total of 6,000 of these prints have been distributed in Canada to the camps of the armed forces, an additional 1,500 have been sent to England for Canadians overseas, and a wealthy collector has donated 2,000 more prints to the British War Office, which is placing them on exhibition in the quarters of United Kingdom troops.

C. R. Hill, Army Director of Special Services in Canada, believes that these pictures have a tremendous value. "Perhaps particularly in the case of men who have been away from Canada for two or three years, the display of Canadian scenes gives them renewed consciousness of the land and cause for which they have been called upon to fight."

The project is being administered by the National Gallery of Canada in Ottawa, through the Information Officers of the Army, Navy and Air Commands. According to Donald W. Buchanan of the National Film Board in Ottawa, much of the initial enthusiasm came from A. Y. Jackson, the dean of Canadian landscape painters. After the success of his first silk-screen design a distribution scheme was launched in which 25 artists are now represented. The cost of the undertaking is met by a number of commercial houses and business corporations, and the National Gallery has underwritten two of the reproductions. Three hundred prints of each design are produced.

The National Gallery has now begun to make some of the reproductions available to Canadian schools, colleges and libraries at \$4.00 each, which Mr. Buchanan sees as a wonderful opportunity for art and artists in post-war Canada. "Through silk-screen reproductions," he writes, "good art may be brought to the most distant corners of this vast dominion, to great areas where the population has never yet had a chance to see anything but the most meagre examples of painting and the graphic arts."

Newark Tradition

SINCE OCTOBER, when we reported the increasing activity of art in department stores, at least one more big store has added contemporary American paintings to its shelves—or rather walls. On December 13 the Bamberger Department Store in Newark, New Jersey, in cooperation with Associated American Artists, opened its revamped fifth floor, complete with indirect lighting and an exhibition of 25 paintings, 140 etchings, lithographs, aquatints, wood engravings, sculptures, and reproductions. Among those present were the familiar names of the Associated American Artists family: Benton, Curry, Wood, Schreiber, Bacon, Bohrod, and Chaim Gross, who will make way in January for an exhibition of pictures from this year's Carnegie show.

Mr. Michael Yamin, of Bamberger's, says, "We know how much it will mean to Newark and the surrounding communities now engaged so heavily in war production to have in its midst a museum-like gallery, in which the finest new works by the greatest living American painters will be on continuous exhibition. We realize this marks a departure from previous department store policies. We feel, however, that this gallery will demonstrate that the mass of American people will understand and appreciate good art, if they have an opportunity to see it continually in their own communities."

Possibly without knowing it, Mr. Yamin is following a Newark tradition begun more than 30 years ago by John Cotton Dana, founder of the Newark Museum Association and the first man to recognize that in a democracy art must be democratic. Were he alive today, we feel sure that Mr. Dana would have been one of the first visitors to the Bamberger gallery and that he would have had some pertinent suggestions to make. We base our assumption on the following paragraphs from his book "The Gloom of the Museum," published in 1917.

"To make itself alive a museum must do two things; it must teach and it must advertise . . .

"By no right in reason whatever is a museum a mere collection of things, save by right of precedent. Yet precedent has so ruled in this field that our carefully organized museums have little more



Modern Museum's Holiday Circus. "Children do not want to be lectured on art. They want to look at it and do something about it."



power to influence their communities than has a painting which hangs on the wall of some sanctuary, a sanctuary which few visit and then only to wonder as they gaze and to depart with the proud consciousness that they have seen. Some of the best of our museums, spending many thousands per year on administration and many other thousands on acquisition, are now pluming themselves on the fact that they employ one—only one—person to make their collections more interesting to the thousands who visit them; that they have a hall in which during the winter a few lectures are given, and that they publish a bulletin recording their progress in piling up treasures, and catalogs which are as devoid of human interest as a perfect catalog can be.

"Museums of the future will not only teach at home, they will travel abroad through their photographs, their text-books and their periodicals. Books, leaflets and journals will assist and supplement the work of teachers and will accompany, explain and amplify the exhibits which art museums will send out, will all help to make museum expenditures seem worthwhile."

Perhaps another "supplement" to museum activity, unforeseen by Mr. Dana, will be our department stores.

Young Moderns

YOU NEED ONLY to see the crowd of children waiting to get in on week-ends to know that the Museum of Modern Art's third annual Holiday Circus for young people is an immense success. One four-year-old's response to her patiently waiting mother was "Oh, I'll be here a long time yet".

Beneath a blue tent-top, behind a curved wall of circus poles, 30 children (from four to twelve years old) sit on gaily painted, up-turned buttermilk tubs busily painting at easels just their size. Above each easel is a child-size copy of a modern painting of special appeal to children, which may or may not inspire their work. As a rule they are too absorbed with their own ideas to be concerned with copying the pictures around them. There are also worktables where they may create toys of paper, wire or cork, model in clay, or carve in wood.

On the other side of the poles (which divide the play area from the work area) is an arrangement of small pieces of modern sculpture and paintings of interest to children, a sideshow of mechanical toys, animated cartoons, a color organ, and a revolving cylinder of color prints on which they may test their knowledge of modern painting. Artists whose works are shown in the circus include Bombois, Zorach, Gross, Chagall, Sternberg and La More.

This is not a class. There is no instructor, though there is someone to provide materials, to help the children wrap up their creations to take home and to give them suggestions when they look puzzled. On Mondays through Saturdays (10:00 to 12:00 and 2:00 to 5:30) and Sundays (2:00 to 5:30) a child may pay eleven cents, pass through the turnstile and spend one hour in the circus and then turn over his place to the next in line.

The Museum regrets that there cannot be a Holiday Circus every day in the year, but limitation of space confines it to Christmas time. Victor D'Amico, director of the Young People's Gallery, states its purpose as follows:

"The Children's Holiday Circus of Modern Art introduces the child to the art of our time in a most appealing and effective way through observation and activity. Young children do not want to be lectured on art, they want to look at it and do something about it. The Circus presents the work of modern artists through the play motive: mechanical toys . . . color prints . . . sculptures . . . paintings. . . . Inspired by these, the child may make his own creations. . . ."

Jean Charlot Paints a Mural

THE FIRST "SCOOP" in American journalism was the "covering" of the arrival of Cortez in 1519 by the scouts of Montezuma, according to the fresco now being painted by Jean Charlot for the school of journalism at the University of Georgia, where he is artist in residence. The mural shows the emperor being borne aloft to greet the Spaniards, while his "reporters" are busily

THE SEARCH THAT NEVER ENDS



IN THE industrial life of America, research has been of constantly increasing importance. And today it is a national resource, for the research of industrial and college laboratories is proving its value in War.

To the Bell System, research is an old idea, for the telephone itself was born in a laboratory. Behind its invention, sixty-nine years ago, were researches in electricity and acoustics and in speech and hearing.

And, ever since, there has been a laboratory where scientists have searched to know more about these subjects; and with their associated engineers have applied the new knowledge, fitting it with all the old, to make the telephone better and better.

Their fields of inquiry have broadened and deepened through these years; they inquire into all the sciences and engineering arts which have any promise of improving the telephone. Much has been learned but still more will be, because their search goes on. That is why the telephone laboratory grew to be Bell Telephone Laboratories, Incorporated, the largest

industrial laboratory in the world. And it exists to improve telephone service.

Improvements in industry can be left to chance in the hope that some one, sometime, will think of something useful; that some good invention will turn up.

The other way to make improvements is to organize so that new knowledge shall always be coming from researches in the fundamental sciences and engineering arts on which the business is based. From that steady stream will arise inventions and new methods, new materials and improved products.

This is the way of Bell Laboratories. Its search will never end. And as fast as it can the Laboratories will apply its new knowledge practically to the design of equipment and communication systems.

At present—and this started before Pearl Harbor—its trained scientists and engineers and all their skilled associates are concentrating on products of importance to our armed forces. But when this work is happily over they will be ready to continue their developments for the needs of peace.



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Double \$8.00

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Jean Charlot completes "the world's largest pencil sketch" for his mural at the University of Georgia's school of journalism.

sketching their marvelous equipment—weapons, armor and (strangest of all) their horses.

Contrasting with this glimpse of early American journalism, the second panel shows paratroopers and reporters landing in Sicily today. Over small doors at each end of the long hallway that Charlot is decorating will be figures in bas-relief, and over a large central door leading to the journalism reading room will be a symbolic interpretation of freedom of the press.

Sponsored jointly by the ATLANTA JOURNAL and the University of Georgia, the mural's function is not only to decorate the hallway of the commerce and journalism building; it provides Mr. Charlot's advanced students with an opportunity to get practical fresco experience, and for the student body at large it provides education of a sort too often neglected—how a work of art is actually created.

Argentine Editorial

"IN A RECENT air-mail communication from the Museum of Modern Art, I learned of Demetrio Urruchua's exhibition in the Durlacher Gallery in New York City. Such activities have become so natural that Argentinian artists are invited to exhibit their work in the United States without our being aware of it, or if we do hear of it, do not give such events the importance they merit.

"We of the *Comision Nacional de Cooperacion Intelectual* have done little or nothing to reciprocate for the growing interest on the part of the United States and other nations of our continent in our Argentinian cultural activities.

"Despite their persistence, the Argentine does not respond. And just as this exhibition of Urruchua's work took us by surprise, we know little of the results obtained by Emilio Pettoruti in the exhibitions which he has been giving in the principal cities of the United States by special invitation; nor have we heard what success Gomez Cornet had with his paintings in the Wildenstein Gallery of New York City; nor what transpired during Horatio Butler's visit. Our attitude seems to be one of 'sitting back' and being flattered without stopping to realize that these activities are part of a program in which we will be expected to take an active part.

"The Good Neighbor Policy, under whose auspices this exchange is being carried on, means a great deal more than passing words of sympathy and friendliness. It carries with it the future hope of closer ties and mutual understanding which has become so indispensable. We know who we are, what we can accomplish, and what our goal is.

"The War has opened our eyes—some of us are more awake to

the fact than others—and has given us to understand that we cannot continue living by taking the line of least resistance, counting simply on our lucky star. If we are an integral part of a continental reality, we are participating in a universal manner of living now seriously threatened. We cannot escape the consequences of this crisis, but to stand up to it we must first know what our strength and resources are.

"Intellectual exchanges play an important part in this task. Not only because of the prestige it might bring us but because it will give us an idea of the materials and the possibilities with which we can count. The work of artists always mirrors the life of the people. It is little wonder then that our friends in the North have an earnest desire to study it. The strange part of it is that we have not responded to this determination on their part, but since we have not taken the initiative, the least we can do is to second the idea.

"The question is not whether we have notable works of art to exhibit—some of which are most worthy of being disseminated. What is important is to be present when the call comes. And not just as bystanders, which may appeal to some as being very original, but as active participants if we are to learn not only of the work of our own creation but those of others as well. At any rate, Argentina can ill afford to renounce her share of the great cultural reserve of this continent."

Julio Rinaldini in EL MUNDO

Louis Bouche at the Brooklyn Library

FOURTEEN PAINTINGS by Louis Bouche comprise the first of a series of one-man exhibitions to be held in the lobby of the new building of the Brooklyn Public Library. Selected by John I. H. Baur, curator of painting at the Brooklyn Museum, the pictures remained on exhibition for four weeks starting December 12, and are to be replaced by another group also to be chosen by Mr. Baur. The exhibitions will be open free to the public every week day from 10:00 in the morning to 9:00 at night, on Saturdays from 10:00 to 6:00 and Sundays 2:00 to 6:00.

This significant step in the direction of decentralizing art is the result of suggestions by its regular visitors that the Library have changing exhibitions of pictures. It has always used paintings in conjunction with its regular book displays, but it was not until Ruth Strauss, of the Library staff, took the suggestions to Milton J. Ferguson, chief librarian of Brooklyn, that the new plan materialized. He decided that it was as logical to have changing exhibitions of pictures in libraries as in museums—perhaps even more logical because of the plain fact that American libraries have always attracted more visitors than American museums. Furthermore, until more American museums recognize that by not remaining open during evenings they deny admission to most of the working population, the libraries will probably continue to attract more visitors.

Brooklyn Library opens its first exhibition of paintings.



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MARGARET NEHEMIAS has worked on a number of important foreign newspapers, in various graphic mediums. The last eight years have been a record of progress in watercolor painting, in which medium she was awarded the Syracuse Museum Prize of \$250.00 last year. But her great love is wash drawings and lithographs, which will represent the bulk of her one-man debut exhibition in March, 1944, at the Argent Galleries, 42 W. 57th St., New York City. She is a member of the Audubon Artists Group, Artists for Victory, and other art organizations.

Speaking of her preference for Grumbacher Artists Material, she writes:

"While working in Syracuse, I was made acquainted with your superior 'Finest Water Colors,' which I now use in all my work. I always insist upon the Grumbacher Quality stamp on the material I buy."

Margaret Nehemias

Write for color card of 35 preferred shades and colors—also, the monograph about "Joseph Binder," noted Poster Artist (with color plate).

M. GRUMBACHER

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SIQUEIROS

(Continued from page 27)

became the classic method now perfected and enriched. The still and motion picture camera demonstrated their indispensability for the purpose of spatial plastic."

Even when he was in Spain at the time of his first contact with cubism, by way of Rivera, he insisted on calling his own pictures of this epoch "*realistic* abstractions." But the "plastic study" was little understood at this time even by his Argentine collaborators, and had little effect on their work, except possibly in the heaviness of certain of Berni's figures and facial types of this one period. In Angel Guido's fat "*Redescubrimiento de America en Al Arte*" (Rosario: 1939), there are many chapters on Rivera but not a word on the walls in Buenos Aires, four hours down the river. Even a decade ago Siqueiros had exceeded the well-known canons of the School of Mexico City. Paradoxically enough, for a man with his revolutionary reputation, his preoccupations have been essentially toward an individual research into form and an extension of aerial space far more than with social justice, or pictorial instruction. It is difficult but not impossible to understand Siqueiros' Marxism. In all justice to the man as an artist, one must try to analyze the importance to him of his political activity. When one has separated a compulsion toward physical violence, as necessary to his biochemical constitution as eccentricity or isolation is to other artists, his brand of Marxism turns out to be a rather anarchic form of individual protest, rationalized by a natural balance of the gregarious with the destructive impulse toward ordinary people, and particularly toward people whose walls he might paint. He has been anti-foreign imperialist with all good contemporary Mexican artists, but he has been particularly excessive with a bland recklessness which hardly bespeaks the conniving politician or an ambitious art-executive hunting for fat commissions.

He is an intellectual with a physical appetite for ideas expressed either in paint or action and this has never been so well expressed as in his forensic duels with Diego Rivera. In 1933, after the suppression of the mural in Rockefeller Center, Diego committed himself to finish twenty-one demountable panels in the Independent Labor Institute in New York City. Every question of politics aside, perhaps even their author might now admit they are possibly, in all the vast acreage of his work, his least interesting achievement. He was exhausted after Radio City, but he paid a moral debt and perhaps thereby justified himself. But Siqueiros, a real avenging angel or a fiend, (one may judge for oneself) was neither sympathetic nor pardoning of certain bitter personal memories, yet his brilliant attacks on these panels are more significant as autobiography than as accusation. He assailed Rivera for a profound lack of originality, of being a follower of the Giottesque dilutions of Puvis, a dealer in the accumulated prestige of fresco (an unindustrial medium, unsuitable to climates in which he painted), a class betrayer, even after the battle of Rockefeller City, of the Marxian critique as applied to North American history. For this last was the subject of Rivera's panels. As Laurence E. Schmeckbier wrote in his compendious "*Modern Mexican Art*", in 1939: "As an indication of the artist's well-planned confusion for the sake of possible new patrons, Siqueiros points out that Rivera repeatedly used the documented portrait as a narrative method except in his portrayal of the *contemporary* political situation in the United States. It is true that in this mural he depicts an enthusiastic glorification of, as well as a vicious attack on, certain European political systems, with portraits of Lenin and Trotsky as opposed to Mussolini and Hitler. Yet, while he bitterly attacks the American New Deal as fascistic, he refrains from using the portrait in depicting its political leaders. Only symbols such as the Blue Eagle and N. R. A. appear, except for the figure of Father Coughlin in lost profile, and hence no one is personally offended."

In 1934, Siqueiros held his first show in New York City at the

Delphic Studios and returned to Mexico to carry on in public the grand debate with Diego. In February, 1935, he delivered three lectures on "monumental" painting, expounding his accumulated theories on the use of duco, air-brush, and industrial versus revived Renaissance techniques as applying to the retardative recipes of Rivera. In the summer of the same year, the two opponents appeared in public to express their positions, but as so often happened in those vocative times, artistic debate degenerated into violent epistemological and hair-splitting arguments, the main result of which was to support or denounce the more or less theological platforms of Stalinism and the Third International versus Trotskyism and the Fourth. That it was not all mere talk we may deduce from the sanguinary denouement in Coyocán. In 1936 Siqueiros read a paper on "The Mexican Experience in Art" at the First American Artists' Congress in New York City.

Siqueiros inevitably was drawn to the Spanish civil war. He went to Spain in 1937 and served against the Fascists as Lieutenant-Colonel for the whole duration of the tragedy. In 1939, he returned to Mexico City where he decorated the Sindicato de Electricistas with his finest work outside of Chillán.

His influence in Chile, in spite of the general apathy of antagonism of the older generation Montparnassiens, is considerably greater than it was ten years before on the younger painters in Buenos Aires or São Paulo. Siqueiros himself has greatly developed. Besides the work at Chillán, he has extensively lectured, has written in "*Arte Civil*" (Santiago: 1942) a superbly clear apologia of his technical and philosophical aims, and has painted numerous portraits, generally of women, in duco in a further extension of the famous *Maria Asunsulo* (1935), shown at the Museum of Modern Art in 1940.

Recently he has traveled throughout Latin America lecturing on the obligation of the artist in the war and after it. He has become a staunch friend of the United Nations and particularly of the United States. At present in Cuba, he dreams of working on large open-air murals in our most industrial cities.

VIEWPOINTS

(Continued from page 23)

floor which supports the table, the room, the house, the community and other communities in relation to our own. What John Donne said about people must apply to products as well. "No man is an Iland intire of it selfe; every man is a peece of the Continent, a part of the maine . . ."

In the present relationship of producer and industrial designer there is concern only for the product, *a* product, *any* product, to sell at a profit. The setting—physical, social or otherwise—in which that product is to be dumped does not concern our sales-minded industrial designers of today. (In this respect, our architects are years ahead of the industrial designers. The habit of thinking in terms of a plan for the whole community is not new to them.)

Let's face it, then: industrial design today is more than just anarchy. It is part and parcel of the advertising industry, an unbelievably infantile (if not anarchistic) phenomenon which, in our time, has achieved the status of a respectable business—a big business, too; bigger than a lot of us realize. The advertising business is big in terms of dollars and cents¹ and big in its social implications—particularly so today, because of a phrase which it has adopted with characteristic demagoguery, the phrase "post-war planning." As things stand now, to hear them tell it, the advertising agency men and their colleagues, the industrial design-

¹ It is not generally known that the tax situation has something to do with this. Excess profit up to 80% is subject to confiscation by taxation. Excess profit can be made legally tax exempt by spending it on advertising. Hence, a firm with \$100,000 excess profit might spend it on advertising at a cost of only \$20,000.

ers, are going to be responsible for practically all we are going to get of post-war planning. Don't laugh, folks, this isn't funny; for, unfortunately, the advertising profession has great prestige among business men. It is regarded by them as possessing powers of analysis and creativeness far beyond the intellectual scope of any mere board member, majority shareholder, or even executive vice president. Among business men, advertising men are "thinkers," so that, if a business man "has a problem," he is more likely to take it to his advertising agency than to Mr. Anthony. (And, if he hasn't a problem, the agency will furnish him with one. Thus, business falls into the hands of the advertising profession in either event.) In this way, the advertising profession is muscling in on the post-war world. It will have a great deal to say about the initiation and design of many of our post-war products.

For our part in all this, as intelligent consumers and people who value the arts, we are asked to believe, on the basis of advertising's great contribution to culture in the past, that this sales promotion of industrial design is a good thing. We are asked to believe that a pitchman's philosophy of The Good Life is the best that is available to us. We are asked to believe that the products which will result from this planning (or lack of it) will be the best we can possibly get—we who are so exquisitely balanced and discriminating in the choice of our easel art!

The advertising man's dream of a post-war world is a juke box dream. And, don't be surprised if, after you've put your nickel in the slot, you get no music. Don't complain, don't lose your temper, and don't ask for your nickel back. Weren't you treated to the great and beautiful spectacle of the colored lights going on and off?

A juke box that's all lit up but won't play music is a good symbol for today's industrial design. (Continued on page 37)

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NEW BOOKS

Hoyningen-Huene's "Egypt"

"You appear so full of beauty on the horizon of the skies,
You living Sun-disk that lived before all else,
You rise in the eastern horizon,
You fill every land with your beauty.
You are all beauteous and great, glistening high above all lands.
Your rays encompass the lands to the very ends of all that you
have made . . .

Though you are far away, your rays are on this earth.
Though you are in the faces of men, your footsteps are not seen,
When you set on the western horizon,
The earth is in darkness as if in death . . ."

(from a poem by King Akh-en-Aten, around 1370 B.C.)

IT IS THE EGYPTIAN sun, blazing on the eternal masterpieces of Egyptian architectural sculpture that is presented in the exciting volume "Egypt", which has just appeared. (New York, J. J. Augustin, 1943, 9½ x 12. Photos by Hoyningen-Huene. Text by George Steindorff. 180 pp., 58 illus. \$7.50) This is a symphony of sun and shadow, of a sun which takes these treasures of man's ancient creativity out of the night of neglect and models them anew into eternal glories. It is not just a collection of casual shots by a traveler in search of exoticisms. It is the bible of a lover who caresses old memories, who likes stone more than living figures, and who attentively listens to the glorious message they contain. Huene is an "amateur archeologist, a chronicler of stones." Part of each year he used to live at "Dar Essurur," his villa in Tunis overlooking the Gulf of Hammamet, designed by himself in the Tunisian peasant style.

Many a summer day Huene spent in Greece, and not long ago a volume (probably not as completely wonderful as the present one but also dedicated to the starving children of that unhappy country) appeared in testimony to his love for the modeled stones of Greece. The wanderer, Huene, whose work as the most prominent fashion photographer in America has for years been appearing in the pages of *HARPER'S BAZAAR*, has all his life been commuting to and from the far corners of the earth. He was born in Russia. His mother was the daughter of the American ambassador to the court of Czar Alexander III, his father a Baltic baron. He lived in England. Then he became a resident of France, an emigre. He inspected railroad ties in Poland for the Belgian government. Then he ran a restaurant on the Riviera, made fashion drawings and backgrounds for fashion photographs. Once, when he had to pinch hit for a photographer who did not appear, the fashion photographer Huene was born.

He traveled all around the globe, and his pig-skin bound volumes are full of photographs of his ramblings through the African desert, Egypt, Greece, Indonesia, Malaysia, Cambodia, Ankor, Mexico. It may have been generally unknown all these years, but the famed fashion photographer's great love has been stone, and the visual recording of ancient architecture the greatest and most absorbing interest of his life. "Ancient architecture," he says, "impinges on forms of nature. I am trying to get, as nearly as possible, the mood of a country, and the impression it gives you in relation to the architecture." His superb volume "Egypt" proves that Huene put himself entirely at the service of this idea. With highest possible skill yet with the most humble attitude he records the beauty that was and is Egypt. Equipped with a rare sense of style and proportion, he concentrates on the subject, steadfastly ignoring any "human interest" figures that would not contribute to its meaning. He also ignores the accidental features of landscape, to emphasize more fully the mighty conceptions of master sculptors and builders five thousand years old. In fact, a study of what Huene leaves out of his pictures is a lesson in good photography.



Pyramid of Khufu. Photo. by Hoyningen-Huene for "Egypt."

Traveling down the Nile in a river boat, he once wrote on Egypt (in "African Mirage", London, 1938): "The mystery of a past era adds nostalgia . . . romanticism. . . There seems to be no time; serenity, calm, a vague emptiness crowded with nostalgic memories. Everything becomes vast, simple, reduced to its essential form, everlasting . . . Farther, farther and farther. The rhythm of the past. The twentieth century sinks behind the horizon as the Polar Star vanishes from the sky. The memory of Egypt, absorbing, legendary and disconcerting."

While the photography of "Egypt" is unforgettable in the classic simplicity and grandeur of its portrayal, there is still a second part, the text by George Steindorff, not a separate entity but a complement to the pictures. Often a book of this type is written in a semi-scientific manner which may be interesting to the student of archeology but not to the average cultured reader. This time, however, the reading is made extremely interesting without demanding an endless amount of preceding study and background-information. As Ambrose Lansing, curator of Egyptian art at the Metropolitan Museum, says: "Steindorff has illuminated the story of Egypt with warm clarity. The author pauses now and then to answer questions that have often been asked, to quote revealing passages from ancient documents and to explain, from his unsurpassed experience in the field and in the study, incidents in the fascinating chapters of the development of that ancient people, the dwellers in the valley of the Nile".

Steindorff not only gives his description of the development of Egyptian culture and art but also reports what other ages have thought of it—of the pyramids, for example. ". . . the Franconian historian Gregory of Tours (540-594 A.D.) ventures the opinion that the pyramids were 'elevators' erected for the pharaoh by Joseph during the seven years of bounty. Another medieval writer pretends to know that they were filled with grain even during the sixth century of our era. This legend is based upon the remark made by the . . . author, Josephus, who claimed that the pyramids were built by the Israelites while they sojourned in Egypt . . . Many of the interpretations which made their appearance in modern times lack even the slightest degree of historical foundation. In this category belongs the fantastic notion that the pyramids have served as mighty levees against the waves of desert sand which otherwise would have deluged the fertile land of Egypt, in other words, that the pyramids were not built by human hands at all but by the forces of Nature (!). Barely fifty years ago, a British author emphatically declared that the great pyramid of Khufu was a temple of Seth-Typhon, the devil of Egyptian mythology.

"During the last century, an ever-increasing number of strange theories sprang up and rapidly spread all over the world. Their proponents have refused even at this late date to admit scientific explanations. Venturing into the twilight of mysticism, with nu-

nerological systems and mathematical calculations invariably based on faulty measurements, self-styled 'egyptologists' still try to read all kinds of secrets from the pyramids, and especially from the Khufu pyramid.

"One of the first and most zealous propagators of such numerical theories was an Englishman by the name of John Taylor, a book purveyor to the University of London who in 1859 published a voluminous work entitled: 'The Great Pyramid, Why It Was Built and Who Built It . . .'"

Graphic accounts of the details of pyramid building, requiring gangs of one hundred thousand men and more at one time and whose feeding cost two million dollars alone, in radishes, onions and roots of garlic, bring the text near to the reader, in human terms.

Though the pictorial part covers items from only the 27th century to the third century B.C., the text runs from 4000 B.C. to the Battle of El Alamein, August, 1942. A reprint of the chart, Contemporary Culture Epochs, from Oswald Spengler's "The Decline of the West," gives the reader a complete picture and the opportunity to set straight in his mind the actual development of the life of the "ancient dwellers in the valley of the Nile."

—H. FELIX KRAUS

VIEWPOINTS

(Continued from page 35)

Our early enthusiasm for "industrial design" was based on the idea that an efficient piece of mechanical production equipment, a lathe, for example, could not of itself guarantee good design. We believed that a lathe could be made to do a lot of foolish and unnecessary things, such as the wood-turned obsessions of Ocean Grove, New Jersey, and the various architectural stalagmites and stalactites photographed by Walker Evans throughout the country. The idea of a professional whose function it would be to design for serial, mechanical production made sense to us—and still does, for that matter. The industrial designer was to devote himself to the study of materials and equipment, and aim for the production of designs that would be useful, functional, economical and beautiful.

Our confidence in the industrial designer, in those early days, was justified in a good many instances. Some of our furniture designers earned deserved applause for their use of molded plywood in one piece, where complicated joinery had been used before, and for using a thin layer of airfoam rubber to replace bulky metal springs, webbing and upholstery filler. There were many other good applications of honest design—room lighting which employed the principle of automobile headlights—the tiny bulb with the reflector and the corrugated glass sieve for diffusion; flat weighing scales, without the upright shaft (provided the numbers down below are large enough to read from a distance); the use of rubber blades in the electric fan (although we still want a broader solution of the ventilation problem); George Sakier's glassware and plumbing fixtures; Laurelle Guild's aluminum tea kettle (although the French say aluminum cooking utensils ruin the taste of everything); the desk telephone set by the engineering and design departments of the Bell Telephone Laboratories; and of course such GI articles as guns, jeeps, folding bicycles for paratroopers—in fact nearly everything bought by the government, where price, quality and performance are the standards, instead of "enhancement of salability."

The complete list of legitimate jobs would be a long one, and those whose names are eligible for it have reason to be proud of what they've done. Because the buying public is at present fighting its way out of its opium dream on the battle fronts, great opportunities for their legitimate work are surely ahead. I just can't see people risking their lives in a war only to return, when it's all over, to juke boxes that are all lit up but won't play music.

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JANUARY AND FEBRUARY EXHIBITIONS IN

This list includes only temporary displays. All information is supplied by exhibitors in response to mailed questionnaires. Dates are closing dates unless otherwise specified.

ANDOVER, MASS. *Addison Gal.*: Jan. 10: Latin Amer. Ptg.

ALBANY, N. Y. *Inst. of His. and Art*: Jan.: Photos of China. Feb. 13: Chinese Art. Feb. 16-Mar. 12: Amer. Drwg. Ann. IV.

ALBUQUERQUE, N. M. *Community Center*: Feb. 6-20: Prints from Children's Blocks (AFA).

AMHERST, MASS. *Mass. State College*: Jan.: Buck Hoy One-Man Show; Amer. Ptg. of Today (AFA). Feb.: Photos from Atlanta Camera Club.

ANDOVER, MASS. *Addison Gal.*: Jan. 26-Feb. 14: Islamic Art (AFA).

ATHENS, O. *Ohio Univ. Gal.*: Jan.: Helene Samuel; Grad. Student Work.

ATLANTA, GA. *High Mus.*: Jan.: European Art Masterpieces. Feb. 1-15: Southern States Art League.

AUBURN, N. Y. *Cayuga Mus. of His. and Art*: Jan.: Sane Art; Textiles and Tapestries thru the Ages; Health Exhibit; Aircraft Photos. Feb.: Helen Wall Clapp Ptg.; Textiles and Tapestries through the Ages; Health Exhibit; One-Man Show of Photos.

BALTIMORE, MD. *Mus. of Art*: Jan.: Baltimore Internat. Salon of Photoghy. Feb. 9: Vaughn Flannery One-Man Show. Feb. 13: Mary Cassatt and other Amer. Artists. Feb. 27: Marc Chagall Ptg.

Walters Gal.: Jan.: Beauty of Greece (AFA). Feb.: Landscape Ptg. and the Pt. of View; Greek and Roman Portraits.

BINGHAMTON, N. Y. *Mus. of Fine Arts*: Jan.: 8 Syracuse W. Cols. Feb.: Ptg. by Rationalists.

BLOOMINGTON, ILL. *Art Assn.*: Feb. 7-28: Soldier Art from LIFE Compet. (AFA).

BOSTON, MASS. *Grace Horne Gal.*: Jan.: W. Cols. by Allan Crite; *Guild of Boston Artists*: Jan.: W. Cols. by C. H. Richert. Feb. 12: Henry H. Brooks Ptg. and Mary O. Bowditch Sculpture.

Inst. of Mod. Art: Jan. 12-Feb. 12: Mod. Religious Art. Feb. 17-Mar. 19: Naval Aviation Show.

Mus. of Fine Arts: Jan. 19-Feb. 20: Art for Bonds Exhib. Pub. Lib.: Jan.: Amer. Artist Prints. Feb.: Drwgs. of the British School.

Vose Gal.: Jan. 12: Natalie Hays Hammond Exhib. Jan. 13-21: Alice D. Laughlin Drwgs., Etchgs. and Woodcuts.

BUFFALO, N. Y. *Albright Gal.*: Jan. 27: Patteran. Jan. 21-Feb. 14: France. Jan. 29-Feb. 25: Buffalo Soc. of Artists. Feb. 11-Mar. 13: Amer. Portraits of 18 and 19 Cent.

CAMBRIDGE, MASS. *Fogg Mus.*: Feb. 15: Chinese Art; Egyptian Art; David and Ingres Ptg. and Drwgs.; Ital. 18th-Cen. Ptg.; Pre-Columbian Art.

CANTON, O. *Art Inst.*: Jan. 16: What is a Building? (AFA).

CHARLOTTE, N. C. *Mint Mus.*: Jan.: Ptg. of Soldiers at Fort Bragg, Custer and Croft; Art in Therapy. Feb.: Ptg. by Hale Woodruff; Selma Burke Sculpt.; Allied Artists Prints.

CHARLESTON, W. VA. *Kanawha County Pub. Lib.*: Feb. 28-Mar. 11: Photos of Carl Milles' Sculpt. (AFA).

CHICAGO, ILL. *Art Inst.*: Jan.: Speak Their Language Cartoons (AFA). Jan.-Feb.: 48th Ann. Exhib. by Artists of Chicago and Vicinity; *LIFE Mag.* Ptg. of America at War; 4th Ann. Exhib. of Soc. for Contempt. Amer. Art. *Chicago Gal. Assn.*: Jan.: Member Exhib.; Feb.: Edwin M. R. Winder Portraits; Louis J. Kaep W. Col.; George Ames Aldrich-Memorial Oils.

Club Woman's Bureau, Mandel Bros.: Jan.: Ill. Soc. of Fine Arts. Feb. 16: Downers' Grove Artists' Guild. Feb. 19-Mar. 11: Porter Co. Art Assn. Exhib.

CINCINNATI, O. *Univ. of Cincinnati*: Jan. 24-Feb. 12: What is a Building? (AFA). Feb. 14-Mar. 4: Marianne Strengell Textiles (AFA).

Taft Mus.: Jan. 9-26: Soviet People at War. Jan. 30-Feb. 20: Yank Illustrates the War.

CLEARWATER, FLA. *Art Mus.*: Jan. 5: Henry White Taylor Mem. Exhib.

CLEVELAND, O. *Mus. of Art*: Jan. 4-Jan. 28: Americans, 1943. Jan. 27-Feb. 27: Fashions of 7 Amer. War Periods. Feb.: The Eight; Ohio W. Col. Soc.

COLUMBUS, O. *Gal. of Fine Arts*: Jan.: Arts in Therapy; Ptg. and Drwgs. by Ohio Servicemen.

CONCORD, N. H. *State Lib.*: Jan. 10-Feb. 5: Brian Truelove.

COSHOCOTON, O. *Johnson-Humrickhouse Mus.*: Jan. 25: Prints of James Havens, Norman Kent and John C. Menihan. Feb. 1-25: Ohio Servicemen W. Cols.

CULVER, IND. *Culver Milit. Acad.*: Jan. 11-Feb. 1: Contemp. Advertising (AFA).

DALLAS, TEX. *Mus. of Fine Arts*: Jan. 16: Third Texas Print Annual. Jan. 23: Victor Lallier. Jan. 30: 5th Texas General. Feb. 6: Printmakers Guild, Dallas Camera Club. Feb. 13: Barbara Maples.

DENVER, COL. Jan. 31: New York in Wartime by Minna Citron. Jan. 12-Feb. 9: Ptg. from Latin America. Feb. 1-Feb. 29: Luis Quintanilla.

DETROIT, MICH. *Inst. of Arts*: Jan. 14-Feb. 5: Mod. Architecture for the Modern School. Jan. 15-Feb. 15: Army Air Forces Training Exhib. Feb.: Dutch Primitives; People of Bali.

EASTHAMPTON, MASS. *Williston Acad.*: Jan. 19-24: Fritz Henle Photos of China (AFA).

EAST LANSING, MICH. *Mich. State College*: Jan.: Ptg. by Lawrence Adams and Frederick Shane. Feb.: Doris Lee and Arnold Blanch Ptg.

ELGIN, ILL. *Acad. Art Gal.*: Jan.: Facsimile Reproductions of Amer. Design. Feb.: Elgin Weavers Guild, Index of Amer. Design.

ELMIRA, N. Y. *Arnot Gal.*: Jan.: W. Cols. by George Elmer Browne. Feb.: Elmira Camera Club.

EL PASO, TEX. *Tex. Centennial Mus.*: Jan. 23: Guatemalan W. Cols. (AFA).

EVANSVILLE, IND. *Pub. Mus.*: Jan. 17: Art Education in War Time; Jan. 20-31: Living Amer. Art Prints; Streamlined Textbooks. Feb.: All Mexican Show, Walter Buckingham Swan.

FLINT, MICH. *Inst. of Arts*: Feb. 10-Mar. 10: Wind That Swept Mexico (AFA).

GRAND RAPIDS, MICH. *Art Gal.*: Jan.: Art of Victorian America.

GREEN BAY, WIS. *Neville Pub. Mus.*: Jan. 25: Midwestern Artists (AFA). Feb. 25: Oils by Grace Bliss Stewart.

GRINNELL, IOWA *Art Dept., Grinnell College*: Jan.: Prints from the Silk Screen Group.

HAGERSTOWN, MD. *Washington Co. Mus. of Fine Arts*: Jan.: Ptg. from the Perm. Collection. Feb.: 12th Ann. Exhib. of Cumberland Valley Artists.

HAMPTON, VA. *Hampton Inst.*: Jan. 28: Analysis of Modern Advertising (AFA). Feb. 5-19: Photos of China (AFA).

HONOLULU, HAWAII *Honolulu Acad. of Arts*: Jan.-Feb.: Polynesian Stone Age Art; Sculpture in Review; Missionaries and Monarchs in Hawaii; Painting without Prejudice; Japanese Peasant Pottery; Work by Hawaiian Artists.



Drawing Room from the Lansdowne House, 1761-1775. Designed by Robert Adam. Recently acquired by the Philadelphia Museum of Art.

HOUSTON, TEX. *Mus. of Fine Arts*: Jan. 16: Contemp. Art of the Western Hemisphere. Jan. 23-Feb. 20: Amer. Ptg.; Silver from Mus. Coll.; W. Cols. by Calif. Artists.

HUNTINGTON, W. VA. *Marshall College*: Jan.: War and Politics in a Democracy (AFA).

KANSAS CITY, MO. *Wm. Rockhill Nelson Gal.*: Jan.: Shadow Puppets. Feb. 18: Invasion Points.

KIRKSVILLE, MO. *State Teachers College*: Feb. 5-19: Life in the Soviet Union (AFA).

LAWRENCE, KAN. *Thayer Mus., Univ. of Kan.*: Jan. 28: Chinese Costumes and Embroideries; Daumier and Garvanni Lithogrs. Feb.: Mural Designs from Natl. Compet.

LEWISBURG, PA. *Bucknell Univ.*: Jan. 22: Orig. Graphic Works by Old and Modern Masters.

LINCOLN, NEB. *Univ. of Neb.*: Jan. 22: Prints from Children's Blocks (AFA). Feb. 22: Color Prints for Children (AFA).

LOS ANGELES, CALIF. *Dalsell Hatfield Gal.*: Jan.: Ptg. by Leland Curtis. Feb.: Clarence Hinkle.

Fisher Gal.: Jan.: Elizabeth de Vecovi Whitman One-Man Show Foundation of Western Art. Jan. 17-Feb. 26: 11th Ann. Charter Members Exhib.

LOWELL, MASS. *Whistler's Birthplace*: Jan.: Ptg. of Boston Guild and Franklin School of Prof. Art. Feb.: Boston Post Artists.

MADISON, WIS. *Wis. Union Art Gal., Univ. of Wis.*: Jan. 19: Make-it-Yourself. Jan. 22-Feb. 7: 4th Rural Art Show. Feb. 26: Ptg. by Soldiers at Truax Field, Wis.

MANCHESTER, N. H. *Currier Gal. of Art*: Feb.: Doris Rosenthal Oils, Drwgs. and W. Cols.; W. Cols. by Fred Whitaker; Oils by Andrew Winter; Enamels by Karl Drurup.

MACON, GA. *Wesleyan College*: Feb.: Henle Photos of Mexico (AFA).

MASSILLON, O. *Massillon Mus.*: Jan.: 19th Ohio W. Col. Soc.; Ptg. by Kirsch, Sorby, Faulkner. Feb.: One-Man Show by Ray Grathwol; Etchgs. by Goya. Feb. 20-Mar. 5: Speak Their Language Cartoons (AFA).

MIDDLETOWN, CONN. *Wesleyan Univ.*: Jan. 25: Walt Disney Originals. Feb.: Goya's Disasters of War.

MILWAUKEE, WIS. *Milwaukee-Downer College*: Jan. 19: Etchgs. by Luigi Kasimir (AFA). Jan. 29-Feb. 9: Pets and Personages (AFA).

MINNEAPOLIS, MINN. *Minn. Inst. of Arts*: Jan. 5-Feb. 28: Thorne Amer. Rooms in Miniature.

Univ. Gal.: Jan.: Netherlands and Netherlands Indies in Peace and War; Figureheads and Carvings; Photos of Carl Milles Sculpt. (AFA). Feb.: Appreciation of the Arts: Original Ptg. from Met. Mus. of Art.

Walker Art Center: Jan. 11-Feb. 1: Daisy Stilwell Medical Fantasies. Feb.: Art Directors' Ann. Advertising Art Show (AFA).

MONTCLAIR, N. J. *Art Mus.*: Jan.: Snuff Bottles from Lang Coll.; Modern Chinese Ptg. (AFA); Ptg. by Nan Greacen and Tosca Olinsky; British Prints.

NASHVILLE, TENN. *Centennial Club*: Jan. 20: People Posed and Unposed (AFA).

NEWARK, N. J. *Artists of Today Gal.*: Jan. 22: Fabian Zaccone One-Man Show. Feb. 5: George Alan Swanson. Feb. 19: Marlo.

Newark Art Club: Jan.: Frederick Ballard Williams One-Man Show. Feb.: British Arts and Crafts in Wartime.

NEW LONDON, CONN. *Lyman Allyn Mus.*: Jan.: Lynn Art Exhib. Feb.: Mystic Art: Photos of Russian Art.

NEW ORLEANS, LA. *Isaac Delgado Mus.*: Jan.: Natl. War Poster Group (Artists for Victory). Feb.: People Posed and Unposed (AFA).

NEW YORK, N. Y. *A. C. A.*, 63 E. 57: Jan. 22: Benjamin Kopman Oils and Gouaches. Jan. 24-Feb. 5: Group Show of Oils. Feb. 7-20: William Cropper W. Cols. and Oils. *An Amer. Place*, 509 Madison: Jan. 11-Mar. 11: Georgian O'Keeffe Recent Ptg.

Amer. Brit. Art Center, 44 W. 56: Jan. 22: 19th and 20th Cent. Drwgs. Jan. 24-Feb. 5: Dwight Marfield W. Cols. Feb. 8-Feb. 26: Anne Poor W. Cols. Feb. 29-Mar. 18: E. Cummings Oils.

Artist: 43 W. 55: Jan. 17: John von Wicht Ptg. Jan. 18-Feb. 7: Henry Mark.

Argent, 42 W. 57: Jan. 15: Dorothy Deyrup Ptg.; Animal Forms by Kisa Beeck. Jan. 17-29: Ptg. by Anne Beadenkopf; 8 Ptg. and Sculptors. Jan. 31-Feb. 12: Americans All by John J. Soble. Feb. 14-26: Esther Carter Ptg.

Avery Lib., Columbia Univ.: 1145 Amsterdam: Jan. 22-Feb. 5: Drwgs. and W. Cols. by A. D. F. Hamlin, 1855-1926.

Babcock, 38 E. 57: Jan.: 19th and 20th Cent. Amer. Ptg. Feb.: Sol Wilson Ptg.

Bignou, 32 E. 57: Jan. 29: Recent Sculpt. and Drwgs. for the Labors of Hercules by Ossip Zadkine. Feb. 2-11: Andre Gavin—Belgian Congo at War. Feb. 15-Mar. 20: Paysages de France.

Bland, 45 E. 57: Jan.-Feb.: Early Amer. Ptg.

Brandt, 15 E. 57th St.: Jan. 20: Cameron Booth Gouaches. John Haley, Everett McNear. Jan. 24-Feb. 15: Landscapes and Seascapes. Feb. 19-Mar. 11: Oils by Charles LeClair.

Brooklyn Mus., Brooklyn: Jan. 16: The Eight. Jan. 23: Work of Talented Children. Jan. 28: Jewelry. Indef.: Ceramics.

Buchholz, 32 E. 57: Jan. 4-30: James Ensor. Feb. 1-19: Edward Munch.

Cornford, 32 W. 57: Jan.: Arthur Lee Drawgs. of the Nude.

Collectors of Amer. Art, Inc., 106 E. 57: Jan.: Group Exhib. Feb.: Group Exhib.

Contemp. Arts, 106 E. 57: Jan. 21: Leontine Camprubi Ptg. Jan. 24-Feb. 11: Guy MacCoy Ptg.

Douthitt, 9 E. 57: Jan.: Modern and Ancient Ptg.

Downtown, 43 E. 51: Jan.: Ralston Crawford Oils; Meteorological Maps. Feb. 1-26: Horace Pippin Ptg.

Paul Drey, 11 E. 57: Jan.: Old and Mod. Masters in Ptg. and Sculpt.

Durand-Ruel, Inc., 12 E. 57: Late 19th Cent. French Ptg.

Durlacher Bros., 11 E. 57: Jan. 10-Feb. 5: W. Cols. by Cady Wells.

Gal. of Mod. Art, 18 E. 57: Jan.-Feb.: Ptg. by Vertes, Dufy, Kislign, Vlaminck, Umberto, Romano, Crausais, Ratkai.

Grand Central, 15 Vanderbilt Ave.: Jan. 29: Cowboy and Indian Ptg.; Ptg. by Merchant Seamen of the United Nations (AFA). Feb. 1-12: Ptg. by Jane Peterson. Feb. 15-26: Saul Raskin; Alphonse Shelton Ptg. Feb. 1-12: Amer. Soc. of Min. Ptg.

Grolier Club, 47 E. 60: Jan.: Portraits of Botanists, Horticulturalists; Editions of Charles Dickens "Christmas Carol".

Arthur H. Harlow and Co., 42 E. 57: Jan.: Etchgs. by Anders Zorn.

Jacob Hirsch, 30 W. 54; Indef.: Classical and Renaissance Art.

Kennedy and Co., 785 Fifth Ave.: Jan.: Rowlands on W. Cols. and Prints; James Gordon Irving Decorative Panels.

Kleeman, 65 E. 57: Jan.: Jon Corbino Oils. Feb.: Louis Bosa Oils.

M. Knodder and Co., 14 E. 57: Jan. 17-Feb. 5: Drwgs. and W. Cols. by Constantin Cuyts.

Kraushaar, 730 Fifth: Jan. 17-Feb. 5: Ptg. by Esther Williams. Feb. 14-Mar. 4: Ptg. by Samuel Brecher.

Macbeth, 11 E. 57: Jan. 3-15: W. Cols. of War by Red Robin.

Metropolitan Mus., Fifth and 82nd St.: Indef.: George Blumenthal Coll.; Ital. Ptg. from Griggs Coll.; W. P. A. Prints. Feb. 6: Naval Aviation Ptg. and Drwgs. Feb. 29: Greek Revival in the U. S. Feb. 16-Mar. 19: XIX Cent. Polish Ptg. At Cloisters Saints for Soldiers (Indef.).

Morton, 222 W. 59: Jan. 22: Helen Stotesbury W. Cols. and Oils. Jan. 24-Feb. 5: Group Show.

Mus. of City of N. Y., Fifth and 103rd St.: Jan.: Diamond Jubilee of the Met. Opera House; Fun and Folly in N. Y.

Mus. of Costume Art, 18 E. 50: Jan.-Feb.: Russian Costumes and Recent Gifts of Asiatic Origin.

Mus. of Mod. Art, 11 W. 53: Jan.: Children's Holiday Circus of Mod. Art. Feb. 6: Romantic Ptg. in America. Jan. 26-Mar. 5: Norman Bel Geddes War Maneuver Models. Feb. 16-Apr.: 20th Cent. Drwgs.

Mus. of Non-Obj. Ptg., 24 E. 54: Jan.-Feb.: Loan Exhib. J. B. Neumann, 543 Madison: Jan. 15: Israel Litwak. Feb. 15: Frank Herrmann.

Natl. Acad. of Design Gal., 1083 Fifth: Feb.: Amer. W. Col. Soc. 77th Annual.

Newhouse Gal., 15 E. 57: Angna Enters Ptg., Gouaches and Pastels.

N. Y. Hist. Soc., 170 C. Park W.: Jan.-Feb.: Some Resources in Latin-Amer. His., 1500-1900; Etchgs. of N. Y. City Bridges.

Passedoit, 121 E. 57: Jan. 15: Ptg. by Houghton C. Smith. Jan. 17-Jan. 29: Wood Sculpt. by John Rood. Feb. 7-Feb. 26: Ptg. by Enrico Donati.

AMERICAN ART GALLERIES AND MUSEUMS

Pearls, 32 E. 58: Jan. 29: Frederick Haucke Ptg. Feb.: Classics from the School of Paris.

Pierre Matisse, 41 E. 57: Jan.: Derain Ptg.

Pinacotheca, 20 W. 58: Jan. 29: Max Schnitzler. Feb. 16: Josef Scharl.

Riverside Mus., 310 Riverside Dr.: Jan. 9-Feb. 25: Group Show.

Rosenberg, 16 E. 57: Jan. 11-Feb. 12: Exhib. of Ptg. by Max Weber.

Schaeffer, 61 E. 57: Indef.: Old Master Ptg.

Schneider-Gabriel, 67 E. 57: Indef.: Ptg. of Various Schools.

Jacques Seligman, 5 E. 57: Indef.: French Ptg. of 19th Cent.

E. and A. Silberman, 32 E. 57: Indef.: Ptg. by Old and Modern Masters and Early Obj. of Art.

Galerie St. Etienne, 46 W. 57: Jan.: Betty Lane Ptg. Feb.: Primitives by "Grandma Moses".

Studio Guild, 130 W. 57: Jan.: Wood Carving by Joseph Goethe (to be held at Mus. of Nat. Hist.).

Weyhe, 794 Lexington Ave.: Jan.: Drwgs. of Heinrich Zille. Feb. 2-Feb. 26: Edward John Stevens.

Willard, 32 E. 57: Feb. 5: Morris Graves Ptg. Feb. 8-Mar. 4: Charles Smith Block Ptg.

NORFOLK, VA. Mus. of Arts and Science: Feb.: Second An. of Contemp. Va. Oil and W. Col. Ptg.; Works of Frederick Taubes.

NORWICH, CONN. Slater Mem. Mus.: Jan. 26: Soldier Art from LIFE Magazine Compet. (AFA). Feb. 28: W. Cols. by Sample and Lea (AFA).

OAKLAND, CALIF. Mills College Art Gal.: Jan. 12-Feb. 11: Ptg. by Corrado Cagli; Daumier Prints. Feb.: Drwgs. by Rico LeBrun; Goya Prints; Photos by Bernice Darley of Northwestern Architecture.

OVERLIN, O. Allen Mem. Art Mus., Oberlin College: Jan.: Drwgs. of 16th-20th Cen.; 18th Cen. Mezzotint Portraits. Feb.: Modern Ptg.; Beginnings of the Graphic Arts, 15th-18th Cen.

OKLAHOMA CITY, OKLA. Art Center: Jan.: Mem. Exhib. by Martha Avey; W. Cols. by Nile J. Behncke. Feb. 20: Internatl. Salon of Photoghy.

OLIVET, MICH. Olivet College: Jan. 24: Orig. Chinese Ptg. of the 18th Cen. Jan. 24-Feb. 14: Expressionism in the Graphic Arts, Feb. 12-Feb. 28: Etchgs. by Theodore Brenson.

OMAHA, NEB. Joslyn Mem.: Jan.: Contemp. W. Cols. (AFA).

OSHKOSH, WIS. Pub. Mus.: Jan.: Masters of the Late 20th Cen. Feb.: Oils by Florence Waterbury.

PHILADELPHIA, PA. Amer. Swedish Hist. Mus.: Jan-Feb.: Swedish Peasant Wall Ptg. and Photos.

Pa. Acad. of Fine Arts: Jan. 23-Feb. 27: 139th Ann. Exhib. of Ptg. and Sculpt.

Phila. Art Alliance: Jan. 21: Prgs. by Morrice Wagner. Feb. 20: Fighting Art: Miniature Lead Soldiers; Hilda Moss Oils. Feb. 27: Industrial Design.

Phila. Mus. of Art: Jan. 3-Feb. 14: Our Navy in Action.

PITTSBURGH, PA. Carnegie Inst.: Jan.: W. Cols. from 22nd Internatl. W. Col. Exhib. of Chicago Art Inst. Jan. 12-Feb. 22: Exhib. of Russian Icons and Objects of Ecclesiastical and Decorative Arts.

PITTSFIELD, MASS. Berkshire Mus.: Jan.: Forain Lithogrs. of World War I. Feb.: W. Cols. by John Singer Sargent.

PORTLAND, ORE. Portland Art Mus.: Jan.: Meet the Artist. Feb.: Art of the Northwest Coast Indians.

PROVIDENCE, R. I. Providence Art Club: Jan. 23: Road To Victory Exhib. Jan. 25-Feb. 6: Ptg. by Hope Smith, Mary Stafford Frazier and Edith Jackson Green. Feb. 8-27: Exhib. of Narragansett Bay Shipping.

Pub. Lib.: Jan. 24: War Books of 1943.

RACINE, WIS. Charles A. Wustum Mus. of Fine Arts: Jan.: Ptg. by Grace Stewart; Art in War. Feb.: Red Cross Exhib.

RALEIGH, N. C. N. C. State Art Soc.: Jan. 10-Feb. 12: N. C. Artists' Annual. Feb. 15-Mar. 15: W. Cols. by Robert Holderman and John Olsen.

READING, PA. Pub. Mus. and Art Gal.: Jan. 23: Mem. Exhib. of Daumier Lithographs. Feb.: Retrospective Exhib. of the Work of Henry W. Shardin.

RICHMOND, VA. Valentine Mus.: Jan. 22: The Winning of the West. Jan. 30-Feb. 13: Speak Their Language Cartoons (AFA).

Va. Mus. of Fine Arts: Jan. 16-Feb. 13: Masterpieces of 19th Cent. French Ptg. Feb. 5-Feb. 20: Ceramics by Waylande Gregory.

ROCKFORD, ILL. Art Assn.: Jan. 25: Rorimer Medal Designs for a \$700 Budget House. Feb. 7: Ernest L. Swarts Furniture Designs; Samplers. Feb. 7-Mar. 7: Etchgs.; Industrial Home Furnishing Designs.

ROCHESTER, N. Y. Mem. Art Gal.: Feb. 20: Latin Amer. Ptg. and Graphic Arts.

Pub. Lib.: Jan. 3-24: Marianne Strengell Textiles (AFA).

SACRAMENTO, CALIF. E. B. Crocker Gal.: Jan.: Oils and W. Cols. by Santa Cruz Five; Gothic Woodcuts.

ST. PAUL, MINN. Fal. and School of Art: Jan.: The Modern Book; Silk Screen Prints for Children. Feb.: Darrel Austin Ptg. and Drwgs.

Hamline Univ.: Feb. 14-Mar. 6: Contempt. W. Cols. (AFA).

SAN ANTONIO, TEX. Witte Mem. Mus.: Jan. 18: W. Cols. by 9 Calif. Ptg.; Sculpt. by Charles Umlauf. Jan. 30-Feb. 13: Contemp. Art of the Western Hemisphere.

SAN DIEGO, CALIF. Soc. of Fine Arts Gal.: Jan.: Ptg. by Niels Frederiksen; Photos of Modern Architecture. Feb.: Chilean Gouache Ptg. by Susan Guevara.

SAN FRANCISCO, CALIF. De Young Mem. Mus.: Feb.: Pennell Print Compet. (AFA).

Palace of the Legion of Honor: Jan.: Albert Campbell Hooper Coll.; Audubon Prints; Saints and Madonnas. Feb.: Recent Acquisitions.

Mus. of Art: Jan.: Art of the Armed Forces (AFA). Feb.: Texas Panorama (AFA).

ART ON THE AIR

EDITOR'S NOTE: Because this is the first and only directory of its kind, we must ask our readers for help in making it more inclusive. Please write to Radio Editor, 9 W. 54th St., New York, 19.

EAST

New York City. "Art In New York," Wednesdays, 5:45-6:00 P. M., WNYC.

A program presented by the City's Municipal Station introducing painters and sculptors in New York to the radio audience. Other personalities such as museum directors, gallery owners and art critics will also be guests.

New York City. "The Artist Reviews Art," Fridays, 10:30-10:45 P. M., WEVD. FM, Fridays, 7:20 P. M., W75NY.

A review of the New York art field, conducted by Fernando Puma, artist and director of the Puma Gallery, and Helen Waren, stage and radio actress.

Springfield, Mass. "Museum News" of the Museum of Fine Arts. Tuesdays, 10:15-10:30 A. M., WSRP.

Discussions, interviews, and talks about the museum's activities.

Syracuse, N. Y. "Art Chat of the Syracuse Museum of Fine Arts. Sundays, 2:45-2:55, WFLB.

Talks by Director Anna Olmsted, varied with interviews and programs presented by affiliated groups such as the Garden Center, Printmakers, Camera Club, and Children's Theater.

MIDWEST

Grand Rapids, Mich. "We Are Americans" presented by the Grand Rapids Art Gallery, Thursdays, 6:45-7:00 P. M., WLAV.

Talks, interviews, dramatizations correlating the Gallery's year-long program devoted to American Art.

St. Louis, Mo. "Art For Your Sake," presented by the City Art Museum. Mondays, 5:15-5:30 P. M., KFÜO.

Discussions and interviews by Museum staff members and visitors. Transcriptions of former CBS "Living Art" programs.

Minneapolis, Minn. "Art Institute of the Air," of the Minneapolis Institute of Arts. Every fourth Saturday, 11:30-11:45, KSTP.

Talks, interviews, dramatizations, news broadcasts. Conducted by Miss Helen Nebelthau.

SOUTH

Houston, Tex. "Look and Listen," presented by the Museum of Fine Arts, Saturdays, KPRC.

Talks, interviews, imaginary addresses by famous artists. James Chillman, Jr., in charge.

WEST

San Francisco, Calif. "Art Review" of the California Palace of the Legion of Honor program. No regular time. Program coincides with special museum events. KGBS.

Talks and interviews with staff-members relating to current exhibitions and activities.

Seattle, Wash. "The Museum on the Air," presented by the Seattle Art Museum. Wednesdays, 1:15-1:30, KXA.

Talks, interviews, conducted by Mrs. Theodora Lawrenson, centered around the activities of the Museum. Its "aim is to act as an intermediary between art and the, sometimes puzzled, public."

SANTA BARBARA, CALIF. Mus. of Art: Jan.: Augustus John Drwgs. and Ptg.; Susana Guevara Ptg.; Roy Rydell Ptg.; Miniatures. Feb.: Jack Stark Ptg.; Toligian Ptg.; Henry Miller Ptg.

SARASOTA, FLA. Art Assn.: Jan. 20-Feb. 4: Members' Non-Jury Exhib.

SARATOGA SPRINGS, N. Y. Skidmore College: Jan. 17-Feb. 10: Design in Useful Objects.

SCRANTON, PA. Everhart Mus. of Nat. Science and Art: Jan.: Walt Disney Originals; Jane Peterson Ptg.; Goya's Etchings. Feb.: Daumier Lithoghs.

SEATTLE, WASH. Art Mus.: Jan. 25: Sweden's Modern Defense Photos. Jan. 30: Army Air Forces Photos. Feb. 6: Ptg. by Emilio Pettoruti Jan Schreuder; Pastels and Drwgs. by Robert Henri; Ptg. by Emilie MacIntyre. Jan. 28-Feb. 27: Our Navy in Action Photos. Mar. 5: Contemp. Brit. Ptg.; Women Ptg. of Wash.; Ptg. by Worth Griffin, Glenn Wessels, Geo. Laisner. W. Cols. by Arne Jensen; Winifred Walker Flower Prints.

Henry Gal., Univ. of Washington: Jan.: War Posters of United Nations. Feb.: Contemp. W. Cols. and Dwg.

SPRINGFIELD, ILL. State Museum: Jan.-Feb.: Chicago Soc. Miniature Ptg.; Costume Dolls; Contemp. Ptg. Jan. 24: Art Assn.: Amer. Theatre (AFA).

SPRINGFIELD, MASS. George Walter Vincent Smith Art Gal.: Jan. 23: 6th Ann. Springfield Internatl. Salon of Photoghy. Tom Lea and Paul Sample W. Cols.; Games and Dances of the N. Y. Iroquois Indians (AFA). Feb.: Art of China (AFA).

Mus. of Fine Arts: Jan.: College Compet. and Exhib.; Nagler Etchgs.; Vernon Howe Bailey Drwgs. Feb.: Weighardt Ptg. and Sculpt.; Smith and Wesson Indus. Art Exhib.

SPRINGFIELD, MO. Art Mus.: Jan.: Ptg. by Harrison Hartley and A. Raymond Katz. Feb.: Otto Ege Medieval Ms.; Russell Green Ptg.

SYRACUSE, N. Y. Mus. of Fine Arts: Jan. 8-Feb. 18: Russian Art.

TACOMA, WASH. Art Assn.: Jan.: Assoc. Amer. Artists Prints; Soldiers of Production, Russian Textiles. Feb.: Nepote W. Cols.; Henri Pastels.

TOLEDO, O. Mus. of Art: Jan.: Ancient Amer. Art: W. Cols. by Lois Morgan. Feb.: Brazil Builds; Life in Pompeii; Ptg. by Edward Devlin.

TOPEKA, KAN. Mulvane Art Mus.: Washburn Univ.: Jan.: Photos from St. Louis, Mo.'s Salon. Feb. 15: Canadian Silk Screen Prints. Feb. 15-Mar. 5: Arts in Therapy.

TRENTON, N. J. State Mus.: Jan.: Art of the Armed Forces.

TULSA, OKLA. Philbrook Art Center: Jan. 28: This is America and Oils by Soldier Artists (AFA). Feb.: Guatemala W. Cols. by Keating (AFA).

UNIVERSITY, LA. La. State Univ.: Jan. 21-Feb. 21: Arts in Therapy.

UTICA, N. Y. Munson-Williams-Proctor Inst.: 20th Cent. Portraits; Amer. Color Prints. Feb.: Pennell Print Show (AFA).

WASHINGTON, D. C. Barnett Aden Gal.: Jan.: Amer. Art for the Home. Feb.: The Negro in American Art. Corcoran Gal.: Feb.: The Navy at War. Feb. 18-Mar. 12: Helen Gatch Durston Drwgs.

Natl. Gal. of Art: Feb. 13: Prints and Drwgs. from Rosenwald Coll.

Daughters of Amer. Rev.: Jan.-Feb.: Silver and Early Metalcrafts.

Howard Univ.: Jan.: Nils Dardels Latin Amer. Types (AFA).

Phillips Mem. Gal.: Jan.: Milton Avery W. Cols. Feb. 15: Cuttoli Tapestries. Feb. 6-28: Gericault to Renoir Prints and Drwgs.

Smithsonian Inst.: Jan.: W. Cols. and Block Prints by R. H. Avery; Etchgs. by Cornelia Botke; Photos by Metropolitan Camera Club Council; 42nd Ann. Exhib. Pa. Soc. of Min. Ptg.

Textile Museum of the District of Columbia: Perm. exhib.: rugs, tapestries and draperies.

Wash. W. Col. Club: Feb. 6-24: 43th Ann. Exhib.

WATERVILLE, ME. Colby College: Feb.: An Amer. Group Prints (AFA).

WELLESLEY, MASS. College Art Mus.: Jan. 26-Feb. 19: W. Cols. by Agnes A. Abbot and Mrs. C. B. Abbot.

WEST PALM BEACH, FLA. Norton Gal. and School of Art: Jan.: Doris Rosenthal. Jan. 23-Feb. 10: Fla. Federation of Art Ann. Exhib. Feb. 11-Mar. 10: 20th Cent. Portraits.

WESTFIELD, MASS. Jan.: Pennell Print Show (AFA). Feb. 24: Color Reproductions (AFA).

WICHITA, KAN. Art Assn.: Jan.: Southwestern Art; Ptg. by Eugene Higgins, Martin Hennings, Kenneth Adams; Southwestern Crafts. Feb.: Birger and Margret Sandzen; Silk Screen Prints.

WILMINGTON, DEL. Soc. of Fine Arts: Feb.: 11th Wilm. Internatl. Salon of Photoghy.

WILLIAMSTOWN, MASS. Lawrence Art Mus.: Feb.: Merchant Seamen of United Nations (AFA).

WORCESTER, MASS. Art Mus.: Jan.-Feb.: Mexican Art Today.

YOUNGSTOWN, OHIO. Butler Art Inst.: Jan.: 9th Ann. New Year Show; 6th Ann. Jr. New Year Show. Feb. 18-Mar.: Helen Samuel; Carnegie Exhib. of Appreciation of Arts; Milton Caniff Orig. Drwgs.

ZANESVILLE, O. Art Inst.: Jan.: Goya's Disasters of War; Miseries of War by Jacques Callot; Michelangelo of Caricature (AFA); Enamel Glazed Pottery. Jan. 16: Pictures for Children. Jan. 30-Feb. 13: Speak Their Language Cartoons (AFA). Feb. 1-28: Walt Disney Originals. Feb. 15-29: Emotional Design in Ptg.

ARTISTS' CALENDAR OF EXHIBITIONS AND COMPETITIONS

EXHIBITIONS

NATIONAL

77TH W. COL. SOC. ANN. EXHIB. Feb. 11-Mar. 1, 1944. *Natl. Acad. of Design*, N. Y. City. Work due Feb. 3. Jury.

118TH ANN. PTG. AND SCULP. EXHIB. March 29-Apr. 25, 1944. *Natl. Acad. of Design*, 1083-5th Ave., N. Y. City. Work due Mar. 6, 7. Jury. Prize Awards.

118TH ANN. GRAPHIC ART AND ARCHITECT. May 29-June 18, 1944. *Natl. Acad. of Design*, 1083-5th Ave., N. Y. City. Ent. cards due Apr. 3. Work due Apr. 10. Jury.

11TH ANN. EXHIB. OF SOC. OF MINIATURE PAINTERS, SCULPTORS, AND GRAVERS OF WASH., D. C. Feb. 26-Mar. 23, 1944 *Corcoran Gal.* All media. Must not exceed 10 x 8 in. in size, inclusive of mounts and frames. Ent. fee \$1.00. Work due Feb. 21. Jury. Mary Eliz. King., Sec. 1518-28th St., N. W., Washington, D. C.

4TH AMER. DRWG. ANN. *Albany Inst. of History and Art.* Feb. 16-Mar. 12, 1944. Open to men and women in the armed services. Work due Feb. 4. No prizes. John D. Hatch., Jr., Dir., Albany Inst. of Hist. and Art, Albany, N. Y.

ANN. INTERNATL. TEXTILE EXHIB. Mar. 1-Mar. 28, 1944. Prizes and awards. Jury. \$1.00 each ent. 1944. Ent. cards due Feb. 1. Work due Feb. 15. *Weatherspoon Art Gal.*, Woman's Coll. of Univ. of N. C., Greensboro, N. C.

3RD ANN. PRINT AND DRWG. EXHIB. May 1-June 1, 1944. *Laguna Beach Art Gal.*, Laguna Beach, Calif. Open to Amer. Artists. Ent. cards due April 20. Jury. First prize, \$50; second, \$25; third, \$10 (war bond and stamps). Media: Print and drawing. Norman Chamberlain, Laguna Beach Art Gal., Laguna Beach, Calif.

16TH INTERNATIONAL EXHIB. OF NORTHWEST PRINTMAKERS. Mar. 8-Apr. 2, 1944. *Seattle Art Mus.*, Seattle, Wash. Jury. Purchase Prizes. All Print Media. Ent. cards due Feb. 23, work due Feb. 28. R. C. Lee, 534 E. 80th St., Seattle 5, Wash.

48th ANN. EXHIB. OF WASHINGTON W. COL. CLUB. Feb. 6-Feb. 24, 1944. Orig. works not before publicly shown in city of Wash. *Corcoran Gal. of Art*, Washington, D. C. W. cols., pastels, etchings, lithographs, wood blocks and drwgs. Ent. fee for non-members of club \$1. Ent. card due Jan. 24, 1944. Work due Jan. 24. First prize, \$50; second, \$25; prize by popular vote, \$25. Marguerite True, Washington Watercolor Club, 2015 Eye St., N. W., Washington 6, D. C.

REGIONAL

SOUTH

24TH AN. EXHIB. OF SOUTHERN STATES LEAGUE. May 7-June 4, 1944. *Dallas Mus. of Fine Arts*, Dallas, Tex. Open to practicing artists, born or res. 2 years in Southern States. Media: Ptg., sculp., graphic arts, crafts. Prizes. Ent. cards due Apr. 8. Work due Apr. 15. Ethel Hutson, 7321 Panola St., New Orleans 18, La.

3 COUNTY SHOW: ATLANTA ART ASSN. AND HIGH MUSEUM OF ART. Feb. 16-29, 1944. Open to res. artists of Fulton, DeKalb and Cobb Counties. Media: all. Jury. Ent. cards and works due Feb. 11. L. P. Skidmore, *Sigh Mus. of Art*, Atlanta, Ga.

6TH ANN. REGIONAL EXHIB. April 2-May 7, 1944. *Parkersburg Fine Arts Center.* Open to res. and former res. of W. Va., Ohio, Pa. and Va. Media. Oils and w. cols. Ent. cards and work due Mar. 20, 1944. Jury and prizes. Fine Arts Center, 317-9th St., Parkersburg, W. Va.

4TH BIENNIAL EXHIB. OF CONTEMP. AMER. PTG. Mar. 19-Apr. 16, 1944. *Virginia Mus. of Fine Arts*, Richmond, Va. Open to Va. artists and invited artists. Ent. cards due Feb. 10; work due Feb. 21. Jury. Oil and tempera. Medals awarded to 2 artists. \$3,000 in purchase awards. Mrs. Beatrice von Keller, Va. Mus. of Fine Arts, Boulevard and Grove Ave., Richmond, Va.

MID-WEST

31ST ANN. WISCONSIN ARTISTS EXHIBIT. April-May, 1944. *Milwaukee Art Inst.* Open to legal residents of Wis. Media: Oil, w. cols., drawings, sculp. Jury. Purchase prizes and awards. Ent. cards due March 1. Work due March 25. Polly Coan, 772 N. Jefferson St., Milwaukee, Wis.

ANN. EXHIB. OF THE TOLEDO FEDERATION OF ART SOCIETIES. May, 1944. *Toledo Museum of Art.* Open to res. or former res. of Toledo or within a radius of 15 miles. Media: Oils, w. col., prints, drawings, crafts. Jury. Hon. men. J. Arthur MacLean, Toledo Museum of Art, Toledo, Ohio.

20TH ANN. ROCKFORD AND VICINITY ARTISTS JURY SHOW. *Burpee Art Gallery*, April 4-May 2, 1944. Open to members of Rockford Art Assn. Ent. fee: \$3.00 local; \$1.50 out-of-town. All media. Jury. \$100 in purchase prize; \$25 and \$10 for 2nd and 3rd prizes. Ruth K. Andrew, 737 N. Main St., Rockford, Ill.

ARTISTS OF GREATER MUSKEGON AND VICINITY. *Hackley Art Gallery*, Feb. 1, 1944. Open to residents of Greater Muskegon and vicinity. Media: all. Ent. cards due Jan. 25. Works due Jan. 28, 1944. Mrs. Audrey Hunter Drumm, Hackley Gallery, Muskegon, Mich.

OHIO VALLEY OIL AND WATER COLOR SHOW. March 1-21, 1944. *Edwin Watts Chubb Gal.*, Ohio Univ., Athens, Ohio. For residents of Ohio, Ind., Ill., W. Va., Pa., Ky. Media: Oil and w. col. Jury. Prizes: \$150 in war bonds; hon. men. Work due Feb. 14-25, 1944. Dean Earl C. Seigfred, College of Fine Arts, Ohio U., Athens, O.

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Listings in order of Itinerary

First Section

National Gallery of Art

Minnesota State Fair

Milwaukee Boston Store

University of Minnesota Gallery

Art Institute of Zanesville

Brooks Memorial Art Gallery

Baltimore Museum of Art

American British Art Center

Currier Gallery of Art

Syracuse Museum of Fine Arts

Dayton Art Institute

Joslyn Memorial

City Art Museum of St. Louis

Junior League of Saginaw, Michigan

Allen Memorial Art Museum

San Francisco Museum of Art

Philbrook Art Museum

Reading Public Museum

Second Section

Person Art Gallery, University of N. C.

Hackley Art Gallery

Centennial Club of Nashville, Tenn.

Evansville Public Museum

Pennsylvania State Museum

Cornell University

Rochester Memorial Art Gallery

Culver Military Academy

Newark Museum

University of New Hampshire

Hampton Institute

College of William and Mary

Montclair Art Museum

Slater Memorial Museum

Art Association of Bloomington, Ill.

Art Club of Quincy, Ill.

Decatur Art Institute

Neville Public Museum

EAST

12TH ANN. EXHIB. OF MD. ARTISTS. *Baltimore Mus. of Art.* Mar.-Apr., 1944. Open to those born in or res. of Md. Jury. Purch. and merit prizes. All media. Adelyn D. Breeskin, Ac. Dir., Baltimore Mus. of Art, Baltimore, Md.

7TH ANN. LOCAL ARTISTS EXHIB. *Community Arts Program of Munson-Williams-Proctor Inst.*, Utica, N. Y. Feb. 6-28, 1944. Open to artists residing within 100 miles radius of Utica. All media. No jury. Ent. cards.

9TH REGIONAL EXHIB. ARTISTS OF THE UPPER HUDSON. *Albany Institute of History and Art.* Apr. 26-May 28. Open to res. within 100 miles of Albany, N. Y. Media: oils, watercolors, pastels, and sculpture not previously shown at Albany Inst. Jury. Purch. Prize. Date works due to be announced. John Davis Hatch, Jr., Dir., Albany Inst. of History and Art, 125 Washington Ave., Albany, N. Y.

53RD ANN. EXHIB. OF SOC. OF WASHINGTON ARTS. Mar. 5-24, 1944. *Corcoran Gal.* Media: oils, sculp. Open to members of Soc. or res. of D. C., Md. or Va. Jury. Cash and medals. Garnet W. Jex, 6010-20th St., N. E., Arlington, Va.

5TH ANN. EXHIB. OF CONTEMP. R. I. ART. Apr. 2-30, 1944. Open to residents of R. I. or mem. of armed forces formerly res. of R. I. Media: Oils, drwgs., w. cols., pastels, prints, sculp. Jury. Purch. Prizes. Ent. cards due Mar. 15. Work due Mar. 8-15. Gordon Washburn, Dir., Mus. of Art, R. I. School of Design, Providence, R. I.

16TH ANN. EXHIB. OF HARTFORD SOC. OF WOMEN PAINTERS. Jan. 29-Feb. 20, 1944. *Morgan Memorial*, Hartford, Conn. Open to Conn. artists within 25 mi. of Hartford. Media: Oil, w. col., pastel, sculp., black and white. Jury. \$25 and \$10 Prizes. Work and ent. cards due Jan. 22. Mrs. Jessie Goodwin Preston, 984 Main St., E. Hartford, Conn.

WEST

ANNUAL CALIF. ART EXHIBIT. Feb. 6-Feb. 20, 1944. *Civic Auditorium*, Santa Cruz, Calif. Open to those living or painting in California. Media: Oils, w. cols., pastels. Jury. Prizes. Ent. cards due Jan. 28. Work due Jan. 29. Margaret E. Rogers, 99 "B" Pilkington Ave., Santa Cruz, Calif.

COMPETITIONS

AND

FELLOWSHIPS

ART AWARDS OF MONTICELLO COLL. FOR WOMEN. ALTON, ILL. 5 awards of \$200 each, open to grad. of accred. high schools with 16 units of credit. To encourage students who show exceptional ability in the fine arts to attend a liberal arts college where special emphasis is placed on music, art, drama, and modern dance. Awards in art based on work presented to the committee. Awards in music, drama, and modern dance made on recommendations and previous training. Applications: by May 1, 1944, to A. N. Sullivan, director of admissions, Monticello College, Alton, Illinois.

M. GRUMBACHER MEMORIAL AWARD. To encourage talent and give public, private, and parochial high school students an opportunity to exhibit at the Carnegie Inst.: \$200 in cash prizes and 45 scholarships to country's leading art schools. M. Grumbacher, 470 W. 34th St., New York 1, N. Y.

McCANDLISH AWARDS FOR 1944: McCANDLISH LITHOGRAPH CORPORATION, PHILADELPHIA 29, PA. Comp. open to American artists. Jury awarded prize money and certificates of merit to contestants receiving hon. men. for orig. poster designs in any medium (24-sheet posters) of products or services selected as contest subjects. H. A. Speckman, Sales Mgr., McCandlish Lithograph Corp., Roberts Avenue & Stokley Street, Phila. 29, Pa.

PLANNING AMERICA'S AND THE AMERICAN PEOPLE'S FUTURE IN PEACE: 19TH ANN. CLEVELAND STUDENTS' POSTER ART EXHIBIT, CLEVELAND 3, OHIO. Comp. open to any school student in Cuyahoga County, O. Jury awarded prizes totaling \$500 contributed by J. A. Zimmer, President, Central Outdoor Advertising Company, Inc., Cleveland, for orig. poster design backing war effort and production. Poster must be 22" wide x 28" high (including mount). Media: tempera color. W. col., oil, crayon or cut paper. Ent. blanks and works due March, 1944. L. C. Sykora, Director, Cleveland Students' Poster Art Exhibit, 4600 Carnegie Ave., Cleveland 3, O.

23RD INTERNATL. EXHIB. OF W. COLS. May 11-Aug. 20, 1944. *Art Inst. of Chicago.* Open to all artists who have never exhibited at the Inst. Media: w. cols., pastels, drwgs., monotypes, tempera, gouache. \$1100 in prizes. Jury. Ent. cards due Mar. 20, 1944. Work due Mar. 27, thru Apr. 6. Frederick A. Sweet, Art Institute of Chicago, Chicago, Ill.

OHIO UNIVERSITY TEACHING FELLOWSHIPS
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